

SEPTEMBER 29, 1931

MOTION PICTURE HERALD

TOA:

ELECTS *Mitchell Wolfson, president*
Charles Skouras, chairman

URGES *industry arbitration plan*

CONDAMNS *competitive bidding*

REVIEWS (In Product Digest): DETECTIVE STORY, REUNION IN RENO, ACROSS THE WIDE MISSOURI, ADVENTURES OF CAPTAIN FABIAN, SILVER CITY, THE MAGIC CARPET, MAYANA ROSE, THE SEA HORNET.
(In News Section): THE DESERT FOX

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SPREADING THE NEWS
about M-G-M's Technicolor Masterpiece

An American in Paris

The Season's most honored, most publicized picture!

**82,992,017 MAGAZINE READERS
SOLD BY EDITORIAL ENDORSEMENT!**

Just a few of the tributes and they're still coming:

"MOVIE OF THE WEEK"

Look Magazine, readership 18,453,000

"FIRST SELECTION"

Good Housekeeping, readership 9,971,000

"RECOMMENDED PICTURE"

Woman's Home Companion, readership 6,424,000

"SUPER-MUSICAL"

Life Magazine, readership 18,212,477

"PICTURE OF THE MONTH"

American Magazine, readership 5,673,155

(Continued)

(Continued)

"PICTURE OF THE MONTH"

Redbook, readership 4,304,283

"MEDAL FOR OUTSTANDING MOVIE"

Parents' Magazine, readership 4,294,721

"BEST MUSICAL OF THE MONTH"

Cosmopolitan, readership 3,898,000

"PICTURE OF THE MONTH"

Seventeen Magazine, readership 2,500,000

"PICTURE OF THE MONTH"

Coronet Magazine, readership 9,261,381



PLUS 154,198,164 MORE READERS SOLD BY M-G-M's BIG MAGAZINE CAMPAIGN

Ads on "An American In Paris" in these magazines (*many in full color*)
—American • Look • Collier's • Life • Saturday Evening Post • McCall's
True Story • Ladies' Home Journal • Parents' • Modern Screen
Stories • Movieland • Screen Guide • Motion Picture • Cosmopolitan
Seventeen • Redbook • Good Housekeeping • Woman's Home Companion

TOPPED BY GIANT NEWSPAPER AND RADIO PROMOTION!

NATURALLY YOU MUST ATTEND THE TRADE SHOW, OCT. 5th!



ALBANY	20th-Fox Screen Room	1002 Broadway	10/6	2 P.M.
ATLANTA	20th-Fox Screen Room	107 Walton St., N. W.	10/6	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/5	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/5	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/5	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/5	2:30 P.M.
CLEVELAND	20th-Fox Screen Room	1000 Euclid Avenue	10/5	1:30 P.M.
DALLAS	20th-Fox Screen Room	2219 Payne Ave.	10/5	1 P.M.
DENVER	Paramount Screen Room	1803 Wood Street	10/5	10:30 A.M.
DES MOINES	20th-Fox Screen Room	2100 Stout Street	10/5	2 P.M.
DETROIT	M-G-M Screen Room	1300 Michigan Avenue	10/5	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	129 No. Illinois St.	10/6	1 P.M.
JACKSONVILLE	Florida State Screen Room	123 East Forsyth Street	10/5	2:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/5	1:30 P.M.
LOS ANGELES	United Artists Scr. Room	1851 S. Westmoreland	10/5	2 P.M.
MEMPHIS	20th-Fox Screen Room	501 Union Avenue	10/5	2 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/5	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	10/5	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/5	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/5	1:30 P.M.
NEW YORK - N.J.	M-G-M Screen Room	581 Madison Avenue	10/5	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Love Street	10/5	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/5	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/5	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	10/5	2 P.M.
PORTLAND	20th-Fox Screen Room	1000 Southwest Broadway	10/5	2 P.M.
ST. LOUIS	G-Reno Art Theatre	3143 Olive Street	10/5	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	6 E. First St., So.	10/5	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	246 Hyde Street	10/5	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Ave.	10/5	1 P.M.
WASHINGTON	RKO Screen Room	932 New Jersey Ave., N.W.	10/5	2 P.M.



*M-G-M presents "AN AMERICAN IN PARIS" • To the Music of GEORGE GERSHWIN • starring
GENE KELLY • and introducing LESLIE CARON • with OSCAR LEVANT • GEORGES GUETARY
NINA FOCH • Color by TECHNICOLOR • Story and Screen Play by Alan Jay Lerner • Lyrics by Ira
Gershwin • Directed by Vincente Minnelli • Produced by Arthur Freed • An M-G-M Picture*

'Streetcar NAMED IT'S J

'Streetcar' Sets
16-Year Record

Warner Brothers' "A Streetcar Named Desire" opened yesterday at the Warner theatre on Broadway and a late count disclosed that would do more for the opening day.

This is said to be the biggest opening day gross of any picture to play that theatre in 16 years.

M. P. DAILY
SEPT. 20



"Comments cannot do it justice! You must see it to appreciate it—and that we strongly urge you to do!"

N. Y. TIMES

"So great was the emotional effect that for at least five minutes after the last scene no one spoke!"

LOUELLA PARSONS

"Raw, rough and gripping for its full 122 minutes!"

N. Y. MIRROR

"Something for movie audiences to experience and for its makers to take pride in!"

N. Y. HERALD-TRIBUNE



SILVER ANNIVERSARY
OF TALKING PICTURES
Warner



I'ARRIVES JAMMED!!

"Just take it from me, it's terrific!"

N. Y. POST

"A picture you will be a long time forgetting—if ever!"

L. A. HERALD-EXPRESS

"Goes down in the books as one of the great pictures!"

L. A. EXAMINER

"Nothing but Oscars in sight!"

LOUIS SOBOL

"Takes a high place in the parade of superior pictures!"

N. Y. WORLD-TEL-SUN

"Will hold you spellbound!"

LOOK MAGAZINE

"A momentous screen event to be lauded long and emphatically!"

L. A. TIMES

"A grown-up, gloves-off drama of real human beings!"

TIME MAGAZINE

"One of Hollywood's Best!"

SATURDAY REVIEW OF LITERATURE

"Breath-taking Vivien Leigh is an Academy Award potential if ever there was one!"

DANTON WALKER — N. Y. News. Synd.

"Street Car" Second Day Tops Record 1st
Indications late yesterday were that WB's "A Street Car Named Desire" in its second day at the New York Warner would hit approximately \$1,000 better than the record-first day take of close to straight film billings. And reports for the opening night from the 200-second day would also be about \$1,000 better than the opening biz.

FILM DAILY

SEPT. 21



THE
CROWDS
ARE
BACK...
THANKS

TO
20TH
CENTURY-FOX

IS THERE A FORCE THAT CAN DESTROY THE EARTH?

THE DAY THE EARTH STOOD STILL

20th CENTURY-FOX



FLASH!

"The Day The Earth Stood Still" at the Mayfair, N.Y.C., joins the ranks of the mighty 20th crowd-pullers "People Will Talk", "Meet Me After The Show", "Millionaire For Christy", "No Highway In The Sky" and the Goliath of them all, "David And Bathsheba".

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 184, No. 13



MARTIN QUIGLEY, JR., Editor

September 29, 1951

TOA Goes Forward

ALTHOUGH idealistic members of the industry and outside observers may be looking forward longingly to a time when there will be only one national exhibitor organization in the United States, it is comforting for the present welfare of the business that the two national exhibitor groups are in such vigorous condition.

Since its founding just four years ago in a merger of the Motion Picture Theatre Owners of America and the American Theatres Association, the TOA has had a healthy growth. It also has become progressively more interested in trade practices. Many of the discussions at the TOA convention this week were directly and immediately concerned with such problems and pointed attacks were made on certain prevailing practices, notably on competitive bidding. Mr. Si Fabian at the opening session asked that sales managers of the distributors be treated "diplomatically" which is euphemistic for "firmly but courteously."

So far as the general public is concerned, the industry should do all it can to present a unified front. This is a fundamental reason for the necessity of making COMPO a working reality. On the other hand—short of Utopia—there is no reason to expect that the buyers and sellers of film should be in continuous agreement. This does not mean that rash recourse to litigation should be encouraged. That ought to be curtailed.

There are many ways outside the law courts to settle trade disagreements. Negotiations over a desk are one way; another, and demonstrated well at the TOA convention, is through formal talks and open discussions. It is fitting that distributor spokesmen were given an opportunity to explain policies. While a mutual understanding of the other's position does not necessarily eliminate disagreement, it goes far in clarifying areas of disagreement. There is an old, and apt, axiom—"Define your terms and argument ceases." That means, as soon as one party realizes completely what the other fellow means, while agreement may not be reached, there is little room left for acrimonious dispute.

* * * *

THE TOA stressed its national character by electing its chief officers from widely separated areas: Mr. Mitchell Wolfson, president, is from Miami, and Mr. Charles Skouras, chairman of the board, is from Los Angeles.

Members of the TOA and other exhibitors who follow the organization's activities can be well pleased with the officers chosen by the board of directors. Neither Mr. Wolfson nor Mr. Skouras is a stranger to TOA nor to prominence in the industry. Both have been interested in the problems that affect all exhibitors and all branches of the business. Both are close students of television. It is certain that the new year gives great promise of being a good year for TOA. The affable and energetic Mr. Sam Pinanski, retiring as president after serving two years, may be confident that the work his administration initiated will go forward.

* * * *

Mr. Alfred Starr in his keynote address to the TOA meeting touched on a number of problems he believed deserving of attention by the delegates. None is of more general impor-

tance than, as he phrased it, "the problem of reaching the mature, sophisticated people who rarely attend the movies." Mr. Starr said, "This important segment has been referred to, inappropriately I think, as the 'lost audience'. They are in no sense lost. We have simply failed to develop advertising techniques that will enable this audience to distinguish the pictures they want to see from the pictures they do not want to see. That failure has been ours, not theirs. . . . To say that the motion picture is made for an immature audience is as false as to say that books are published for immature readers. Some books are, some books are not. Our problem then is to develop new ways of conveying information to the unconvinced public regarding fine motion pictures that come to our screens in greater numbers than the uninformed would suspect."

Long after the TOA New York convention is only a memory, it would be profitable for the industry as a whole to direct major attention to broadening the base of theatre attendance. Any contributions TOA makes in this regard will serve not only its own members but every exhibitor, distributor and producer.

No single trade practice, and no group of them, is as important to every element and person in the industry as the volume of the patronage of the motion picture.

Uncle Sam, Producer

AS reported in detail in the HERALD of August 25 the U. S. State Department has far eclipsed all other Federal Departments in film activity. The State Department's Division of International Motion Pictures plans to spend well over ten million dollars during the coming fiscal year. This puts it very much in the producer category.

However, unlike a Hollywood producer, the State Department film budget is not weighted heavily on talent but rather towards making foreign language versions and prints. Costs of original productions are expected to be cut slightly below the \$3,955,247 estimated for the current year.

Presumably functioning on the "better late than never" theory the State Department announced appointment this week of twelve persons selected as experts to consult with the film division. Up to now, while some good work may have been done all of the evaluation of the effectiveness of the program comes from interested parties abroad, either the division's own film officers or others at U. S. Embassies and Legations. It would presumably take a rash foreign service officer to criticize in dispatches to Washington the work of his own or another division of the State Department.

Activity of the film division is, of course, bound up with the whole Voice of America program. It still remains to be demonstrated how much good our Government can do abroad in attempting, by propaganda films, radio and printed material, to move persons to our way of thinking. Inevitably such propaganda activity stirs up some national resentments, if on no other ground than because it is an alien influence. What needs to be determined is whether the good effects outweigh the bad, and whether proper value is received for money spent.

With motion picture executives comprising half the membership of the advisory committee, the industry will now share, at least indirectly, part of the responsibility for the effectiveness of the State Department's film program.

Letters to the Herald

Roadshows Wrong

TO THE EDITOR:

All of us in the picture industry have been through a tough time in the past couple of years because of the general box office slump. While the cause for this condition has been blamed on everything from popcorn to morals in Hollywood—to TV—to Daylight Saving Time—to lethargy on the part of exhibitors, the primary need was certainly for better product; although the other causes may have been factors.

So Hollywood got on the ball and started turning out some really good product and the exhibitors began using some good old fashioned showmanship. The result? A gradual but steady increase in patrons and dollars for all of us. The tide has been slowly turned and if we could only continue the pace for just a little while longer we might have *all* the old customers back in theatres.

However, (and for this only Hollywood must take the blame), the greed for acceleration of profit increase back to the old days of 1947-48 was too much for the distributors to resist. When they saw a few really good pictures in their preview rooms, they had to revert to the old "roadshow" method of gleaning the last dime out of their product.

Subsequent Must Wait

In San Francisco we are currently running "David and Bathsheba" as a roadshow only. Second, third, and fourth run houses as well as all subsequents must wait until it returns in a year or two for its regular release before they can benefit. We are also advised that "An American in Paris" and "A Streetcar Named Desire" are to open in the next week or two as "special roadshow runs."

Each expects to run at least five weeks, meantime accumulating a backlog of subsequent releases and depriving all the next runs not only of these good Movietime U.S.A. pictures that will cement and increase the general uptrend of patronage, but most of the regular releases as well, for a period of five weeks.

If Hollywood and the New York executives insist on "roadshowing" in the first run houses and these houses are foolish enough to play them, at least let the pictures fall to all other houses in the territory on availability, at regular admission prices, so that we won't fall back into the slump from which we are just emerging.

The guy who "killed the goose that laid the golden egg" must surely have some de-

scendants in the production-distribution end of the picture business.—*REX O. STEVENSON, Trans-California Theatres, Inc., San Francisco, California.*

Merchandising

TO THE EDITOR:

Merchandising the motion picture to the theatre-going public has definitely proved its value to the exhibitor for many years.

The fact is that during the war years and with the advent of much new blood in the industry showmanship was neglected. We have been, and are now doing all we can to revitalize this facet.

Recently we played 20th Century Fox's picture "Take Care of My Little Girl" and are very enthusiastic over the results of our exploitation (a beauty contest tied in with local merchants) on that date.

Much favorable comment has since been made to us from the public regarding the success of the beauty contest and this we feel is a very definite step in the current drive of public relations, the main theme of COMPO in "It's Movietime U.S.A."

Because of the many articles we have read in your publication, we thought this information would be appreciated.—*GEORGE CHATMAS, Chatmas Theatre, Hearne, Texas.*

Showmen Chilled

TO THE EDITOR:

I was so stirred by your article, "Theatres Wear Out and so Do Managers" (Round Table Section, September 8) that I feel compelled to thank you for the effort and hope that it will eventually sink into some thick skulls.

Long before television and other recent forms of entertainment opposition I devoted my utmost in time and money-consuming efforts to doing "missionary work" among the so-called lost audience. I am happy to say that I met with great successes. The formulae were varied and tailored to fit the occasion. These very tangible successes were gratifying at the moment and seemed to generate even greater possibilities. It was like a chain reaction. Business was good and getting better.

Then, it seemed like the winds blew from the north and the chill of an "economy program" hit. Budgets that should have been increased were slashed. The bookkeepers moved in and strangled the showmen.

Now the discouraging part of it all is the fact that all efforts to secure new patrons

fall flat when that person gives up the comfort of his clean home and pays good money to see a good product in an aged building that appears to be structurally unsound and reeks with dirt accumulated since its opening. Native merchants are reluctant to tie-in with such an operation. That's one reason a manager wears out!

I didn't mean to editorialize, but somehow it always seems better to cry on a sympathetic shoulder. Again, a hearty round of applause for your honest effort to elevate the standards of a once proud profession.—*A CIRCUIT MANAGER.*

Value for Money

TO THE EDITOR:

Since I wrote to you about "good merchandising" I note that many exhibitors are writing you in the same vein.

A picture with a good story, and not necessarily a big star name, is what sells, the same as good food, clothing or other items. Television doesn't mean a thing if you give the customer value for his money. All these meetings about the industry mean little compared to providing good saleable merchandise.—*MOE BARNEY, Barney's Theatre, Petersburg, Virginia.*

Overhauling Needed

TO THE EDITOR:

I sincerely believe that production and exhibition have no knowledge of each other's problems because of the misunderstanding generated by distribution. I think distribution needs a thorough overhauling.—*BILL GRAEPPER, Egyptian Theatre, Portland, Oregon.*

40-Minute Films

TO THE EDITOR:

There is a definite need for short features which run about 40 minutes and I think many other exhibitors feel likewise.—*LEONARD J. LEISE, Roxy Theatre, Randolph, Nebraska.*

Widest Appeal

TO THE EDITOR:

It is my belief that selective deals be sold to all small towns. The larger towns have a larger population in which a variety of films can appeal to a big enough audience to pay expenses and make a profit. A small theatre can only play those features which appeal to the largest number.—*RALPH RASPA, State Theatre, Revere, West Virginia.*

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September 29, 1951

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

► It is virtually certain that the tax bill provision on reduced-price tickets and passes will become law. Both House and Senate versions contain it. The provision would permit the tax on reduced price tickets to be based on the price actually charged, rather than the full price. Passes would be tax-free. November 1 is the likeliest effective date for this change.

► An early order of business both for COMPO and for exhibitor organizations will be the formulation of a long range anti-admission tax campaign as urged by Abram F. Myers.

► The odds this week are just slightly in favor of another postponement of the FCC's theatre television hearings, now slated to start November 26.

► There'll be no quick Federal Communications Commission action on Zenith Radio's request to authorize Phonevision and other subscriber vision systems on a permanent basis. The Commission's docket is already loaded with other, equally-controversial matters.

► Competitive bidding looms larger and larger as the prime trade practice target of exhibitor spokesmen. This Fall and Winter the subject

will be explored at great length at regional exhibitor meetings and possibly in conferences between exhibitor organization committees and individual general sales managers.

► Sometime during the Winter there probably will be another major attempt to work out an acceptable industry-wide arbitration system. Theoretically a majority of exhibitors favor some kind of arbitration.

► Exhibitors are questioning more and more uniform national sales policies on individual important pictures which, it is alleged, permit some theatres to make a good profit and others to do poorly.

► There will be increasing attention given by alert showmen to the so-called "maskless" screen. Installations may be made in almost any theatre without very great expenditure and the resulting light area around the screen, some experts believe, gives a better picture and cuts down eye strain.

► If the world remains at relative peace, 1952 may set an all-time record in actual dollar remittances from the earnings abroad of American motion pictures.

► Government restrictions on construction may hamper the installation of theatre television in some instances, according to Nathan D. Golden, motion picture chief of the National Production Authority. No project using more than 200 pounds of copper is permitted. Also no structural steel is currently available for any recreational building.

ADOLPH ZUKOR SAYS—

"From a merchandising standpoint, the trade press is as important as the picture, and the picture is as important as the exhibitor's efforts make it."

"The industry press is a springboard to get things moving, it is a frame, a mirror for the industry's varied activities."

"It is the industry's mouthpiece, a necessity in channeling information to all in this business, and should be so recognized." — At a press audience in Hollywood, September 14.

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This week in pictures



MAYOR VINCENT IMPELLITTERI, above left, of New York, in Rome receives a bronze reproduction of a Roman chariot from Comm. Tito Marconi, president of the Italian Government's Cinecitta Studios, as a "commemoration", the inscription says, of the filming of MGM's "Quo Vadis."

THE OPENING of Warner's "A Streetcar Named Desire", left, inaugurates the autumn premiere season for the coast. The glittering premiere was at the Warner Beverly in Beverly Hills.



GRADUATES of Paramount's Golden Circle, left, Laura Elliott and Peter Hanson, receive watches from Bill Holden at the ceremonies honoring these and four new members of the Circle in Hollywood last week.



AT THE 16th annual fall meeting of Alliance Theatres in Indianapolis, Ind. Left to right are: Frank Pryor, James Gregory, director of operations; Judge Alex Clark, S. J. Gregory, executive vice-president and general manager; P. J. Dee, president of the circuit; Pete Panagos and John Doerr.

ON THE FAIRWAY WITH THE WARNER CLUB

THE Warner Club, employees of the company's home office in New York, held their annual golf tournament at the Westchester Country Club last week with some of the results shown here. New York circuit executives, distribution executives from other companies, guests of the members, and the members themselves had a day of golf and an evening of fun. Some of the incidents of the day are pictured. [Photos by the Herald]



Bernard Goodman, William Scully, William Heineman and Martin Quigley in the club house.

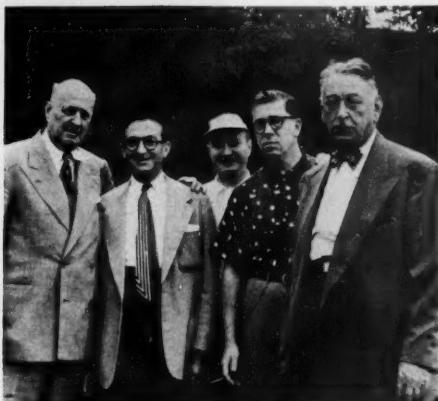
Left. Larry Golob, Ralph Daigh, Leonard Palumbo and Fred Sammis between rounds.



Major Albert Warner practices his putting.



Ben Kalmenson and Gradwell Sears.



Roy Haines, Harold Blumenthal, Stuart Aarons, Jules Lapidus and Charles Moses gather on the fairway.



Harry Kalmine and Arthur Abeles.



Harold Eskin and Joe Egan.



Edward Morey and Abe Montague.



IT'S MOVETIME U.S.A., the nation was told this week as the industry's giant public relations drive was launched. Final meetings in Cleveland, above, and Los Angeles, left, are shown here. At the speakers' table in Cleveland are Ted Barker, I. J. Schmertz, Meyer Fine, R. J. O'Donnell, Arthur Mayer, Nat Wolf, M. B. Horwitz, and Dick Wright. In Los Angeles, behind Ronald Reagan, in the Forum theatre, are Benn Wallerstein, Sherill Corwin, Rev. William Alexander, Mr. O'Donnell, Mr. Mayer and Lt. Gov. Goodwin Knight.



GEORGE TUCKER, left, city manager for the Interstate circuit in Albuquerque, has been elected president of the New Mexico Theatre Association.

LOCATION SHOOTING in New York's Central Park, for Columbia's "The Marrying Kind." George Cukor, director, explains to Judy Holliday and another performer just what he wants.



RAY CARSKY, merchandising director of B & K and Great States circuits, retires October 1 after 28 years of service.

HISTORY, left. Jesse L. Lasky, Samuel Goldwyn and Cecil B. DeMille gather at the California Bank, Hollywood, the site of the filming 38 years ago of "The Squaw Man." They dedicated a plaque marking the corner.



ALL EYES ON "Anne of the Indies," 20th Century-Fox's swash-buckling Technicolor drama starring Jean Peters, Louis Jourdan and Debra Paget, left. An unusual tale of a female pirate, the film is scheduled for November release.



NEW YORK STANDS STILL at the Mayfair theatre where 20th Century-Fox's "The Day the Earth Stood Still" opened to block-long crowds. Backed by a \$15,000 exhibitor exploitation contest, the film is receiving top ballyhoo treatment throughout the country.



AUSTRALIAN ABORIGINES, above, engage in tribal rituals for "Kangaroo," first full-length Technicolor film ever made in Australia. Maureen O'Hara and Peter Lawford co-star as advance word augurs exciting entertainment for November movie-goers.



LET'S MAKE IT LEGAL is the expression on the beaming brows of Macdonald Carey and curvaceous Marilyn Monroe, left, in "Let's Make It Legal." The rollicking comedy goes out to theatres in November, with Claudette Colbert, Carey and Zachary Scott starred.



POWERFUL drama of faith, "Journey Into Light," is intense, exciting entertainment. The Joseph Bernhard production features Sterling Hayden, Viveca Lindfors and Thomas Mitchell, and starts its journey into theatres next month.

(Advertisement)

PRACTICES REPLACE TV AS TARGET OF THE TOA; WOLFSON PRESIDENT

by FRED HIFT

Trade practices and their attendant problems replaced television as the prime topic at the Theatre Owners of America annual convention at the Hotel Astor in New York this week.

For four days, from Monday to Thursday, the more than 500 TOA delegates who registered for the meeting labored in committee and open sessions with the outstanding issues facing exhibition today. They argued, discussed, analyzed and made speeches. If they did not find all the answers, many felt that the airing of their difficulties alone had done a lot of good.

When they were not busy at one session or another, the TOA members looked long and hard at the elaborate trade show exhibit which had been arranged under the chairmanship of S. H. Fabian of New York and which, he said, was the largest display of theatre equipment and merchandise seen in New York since 1911.

Wolfson is President, Skouras Chairman

Before the convention got under way, the board of directors elected Mitchell Wolfson of Miami as the new TOA president to succeed Samuel Pinanski of Boston. Charles P. Skouras, president of National Theatres, Los Angeles, was elected board chairman succeeding Mr. Wolfson who is also head of the TOA television committee.

Other officers named for 1951-52 were John Rowley and Walter Reade Jr., national vice-presidents; Max Connett, Newton, Miss., secretary; J. J. O'Leary, Scranton, Pa., treasurer; Nat Williams of Thomasville, Ga., and Leonard H. Goldenson, president of United Paramount Theatres, co-chairmen of the national finance committee. Gael Sullivan, executive director, and Herman M. Levy, general counsel, TOA's only salaried officers, were reelected.

The convention's keynote speech was delivered by Alfred Starr, managing partner in the Bijou Amusement Company in Nashville, Tennessee. An excellent speaker, he emphasized the problems facing exhibitors in calm, deliberate language, listing them in the following order:

1. Competitive bidding.
2. Multiple runs, aggravated by the continued shortage of prints.
3. Distributor policy of determining national sales terms in New York.
4. Demands for increased film rental

IN CONVENTION ASSEMBLED:

Optimism in the future of the business and determined efforts to find specific answers to the outstanding problems confronting exhibitors characterized the spirit of the annual convention of the Theatre Owners of America, meeting in New York Monday through Thursday. Here are the most important topics taken up by the meeting and the decisions made. The convention:

1. Elected Mitchell Wolfson of Miami president, succeeding Samuel Pinanski, and Charles P. Skouras chairman of the board, the position formerly held by Mr. Wolfson.
2. Tackled competitive bidding which Alfred Starr, the keynote speaker, saw as the most pressing question of the moment. Ted R. Gamble, former TOA president, charged that "only five per cent" of the competitive bids have a legitimate purpose.
3. Complained loudly about the print shortage and the granting of multiple equal clearances. Both the exhibitors and the distributor executives present termed the print situation a pressing problem, but they disagreed on how it could be solved.
4. Company sales executives, with the exception of A. W. Schwalberg of Paramount, insisted that their local branch managers had absolute authority to deal with individual problems on the spot. Exhibitors were equally firm in protesting that they did not, or at least that they had been stalled often with the explanation that New York would have to be consulted.
5. The convention was informed that the outlook for an increase in the allocation of copper for use in carbon manufacture was good, but was urged to concentrate on the drive to collect copper drippings.
6. Set the next annual convention for Washington, with the date yet to be determined. The mid-winter meeting will be in Los Angeles.
7. Heard the Public Relations Committee urge closer adherence to the Production Code on the part of the producers and their writers.
8. Considered all aspects of television and particularly theatre television and concluded that a united exhibition front was needed to further the development of large-screen TV. Exhibitors were urged to get into the new medium.
9. Acted on the proposal that take another lead in the realization of an industry-wide arbitration system to eliminate the many costly court actions for which exhibitors must eventually foot much of the bill. A move will be made to contact Allied to establish a united stand on that question.

for product released in observance with Movietime U.S.A.

5. The need for an industry-wide system of arbitration.
6. The problem of reaching the "mature" audience which rarely visits the movies.
7. Television and the various ways in which the industry can use it.

Mr. Starr began his address before a well-attended opening meeting on an optimistic note, declaring that there was "every indication that the fall and winter will bring a steady flow of superior box office pictures and that the general level of business will continue to improve."

While there was every reason for optimism for the future, Mr. Starr nevertheless felt that "the problems that bedevil us at this moment are real and tangible problems, and this convention would be largely a waste of time if we did not make an honest attempt to discuss these problems and then try to arrive at plans for joint action that will help us to reach some acceptable solutions."

"No problem is more pressing at the moment than the evil of competitive bidding. Some of you might think the subject has already been exhausted—but nothing could be further from the truth. I can state to you categorically that here is a problem that can

be solved and that should be solved forthwith. I will go further and say that the problem has not been solved because some of the distributors find it to their pecuniary advantage not to do so."

The situation arising from the granting of multiple equal clearances has been aggravated by the continued shortage of prints, "with no promise of relief whatever," Mr. Starr said. As an example he cited situations where "twenty theatres have the same clearance break for which the film exchange can supply only eight prints. In attempting to clear themselves of favoritism, some of the film companies have taken to writing into their contracts a clause which grants the desired clearance subject to availability of prints. This creates a situation which turns out to be pure nonsense in its application and which opens the door to venality and under-the-counter shenanigans in the booking department."

Questions Showered On Several Sales Managers

Mr. Starr's concern over this situation later was echoed at the exhibitor-distributor relations committee meeting when a packed room showered questions on several of the company sales managers present. Their answer, in essence, was that the distributors already are making available as many prints as they can afford, and that the fault to some extent lies with the exhibitors themselves.

Mr. Starr deplored "the unwillingness to make use of the intimate knowledge of local conditions" and the reluctance to decentralize on the part of the film companies. He made these remarks in connection with the complaint that the distributors determine the national sales term on every important picture in New York rather than on an individual theatre basis.

The speech promised the convention would look into the question of upped rentals for Movietone product, and then launched into a fervent plea for industry arbitration. "The Federal district courts are still cluttered with scores of inter-industry lawsuits involving millions of dollars, and there is no hope short of arbitration that this condition will be alleviated. On the contrary, it grows constantly worse," Mr. Starr declared. "The issue of arbitration, along with the issue of competitive bidding, cries out for a clear and forthright statement of willingness or unwillingness from the distributors, a statement that will be entirely devoid of evasion and double talk."

Intend to Approach Allied Before Meeting

Following his election as president, Mr. Wolfson told a press conference that the directors had agreed that it was desirable for TOA to approach Allied States Association prior to the latter's convention October 28 to November 1 to discuss "unification of exhibition" on the subject of arbitration. The exhibitor-distributor relations committee under the chairmanship of Mr. Reade was charged with making the overture to Allied.

Mr. Skouras told the directors he believed industry agreement on certain areas of arbitra-



All Photos by Herald

WELCOMING the new president, Mitchell Wolfson. Charles Skouras, Mr. Wolfson, S. H. Fabian. Mr. Fabian was lauded for his work as convention chairman.

FIRMER AND BOLDER

by RED KANN

As TOA concludes another convention, its stride is firmer and its policies bolder.

The warning signs of incipient revolt hoisted by small town exhibitors last year in Houston appear to have been noted well. While the impress of the more influential circuits, wielded principally by the Paramount partners and National Theatres in earlier TOA times, of course stays in the picture, the lowly theatre operator is on the scene and a respected part of the scenery. Moreover, the interests of the Paramount partners have shifted since they no longer have producer ties. National Theatres is next, and very soon now.

Freedom of action by TOA, therefore, grows with each additional implementation of the theatre divorcement dictate. This serves to underline TOA as an ever-emerging organization of independent theatre owners, divergent in approach, no doubt, but parties to an identical viewpoint, never-

theless. Many TOA members are linked in large chains, the dominant exhibition factors in their areas. But this has nothing to do with independence unless it tends to emphasize it.

Between the lines and between the gestures and the actions of the convention was evidence of an aggressive go-forward policy. The evidence partially came into the open. Part was so subtle it had to be deduced. But unless this is clearly a case of sky-writing complete, the impression is fixed that TOA will stand hard and firm by its appraisal of what represents equity for its membership in such hotly debated matters as competitive bidding, clearances, print adjustment and arbitration.

No one can say what measure of accomplishment will be attained. No one wins all the battles anyway, but this much appears certain:

Its muscles flexed as never before in its history, TOA is in the controversial ring to stay.

tration could be reached, and Mr. Wolfson later emphasized that any arbitration panel, its jurisdiction limited to prints, runs and clearances, would certainly give "small theatres a place to go and get justice."

Mr. Starr concluded his keynote speech with a reference to television and the work of the TOA in furthering the cause of theatre television. "We have consistently urged that television produce its own pictures separately and apart from those produced for motion picture theatres," he said. "Our television policy has been to bring theatre television into motion picture theatres, not to replace fine motion pictures which are the best low cost entertainment ever known to man."

To digest the volume of work before the convention, the TOA leadership decided to return to the format of the St. Louis convention, with every delegate assigned to a committee. These groups deliberated all day Tuesday and began delivering their reports to the convention Wednesday. The committees and their chairmen were:

Theatre television, Mr. Wolfson; exhibitor-distributor relations, Mr. Reade; public relations, Earl J. Hudson; national legislation, A. Julian Brylawski; state and local legislation, Morris Loewenstein; 16mm, Sam B. Kirby; concessions, Harold Fitzgerald; building and safety codes, Henry Anderson; legal advisory council, Mr.

(Continued on following page)

TOA MEETING

(Continued from preceding page)

Levy; theatre equipment, and maintenance, Joseph J. Zaro; Movietime U.S.A., Mr. Pinanski, and drive-ins, Jack Braunagel.

The first business session on Monday afternoon heard an invocation by Dr. Ralph W. Sockman, pastor of Christ Church, and a welcome address by Hon. Grover A. Whalen. Mr. Pinanski, the outgoing president, gave the opening address in which he reviewed the past two years. "We're talking here about an industry which has been attacked from every angle because of jealousy, changing laws, problems real and imaginary, and enemies without and within," he told his audience. "We are battle-scarred from the impact, and at times we have been groggy from unfair blows, but never have we wavered in our faith in our business."

Defends Exclusive TV Shows by Theatres

Mr. Pinanski went into some detail over the public reaction to exclusive theatre television presentations, references that were widely picked up by the wire services. "I know of no legal requirement that private property be given free to the public," he said. "Nor do I know of any legal requirement that the fight promoters should sell the rights to any one class of purchaser as against another. I had always assumed that in our free enterprise system one could sell one's property to anyone he chose in a free competitive market."

If the TOA delegates worked hard, the convention committee also saw to it that they had their fun. Special arrangements were made to make the ladies' stay in New York pleasant. And Tuesday night, a special Show Boat party was arranged, involving a trip up the Hudson River with music, dancing and a buffet supper.

One of the highlights of the convention was the mass chest X-ray program sponsored by the Will Rogers Memorial Hospital in cooperation with the New York City Department of Health. More than 3,000 availed themselves of the opportunity to be X-rayed during the first two days of the convention and A. Montague of Columbia Pictures, vice-president of the Hospital, said it was planned to develop similar X-ray surveys in all exchange areas during the coming year.

Exhibitor-Distributor Session Best Attended

Probably the best attended of all the committee sessions Tuesday was the meeting of the exhibitor-distributor committee. On the dais and ready for any questions—Mr. Fabian at the opening of the convention had urged delegates to pose their queries but not to attack the distribution executives—sat William F. Rodgers of Metro; Robert Mochrie of RKO; Mr. Montague; A. W. Schwalberg of Paramount and Al Lichtman of 20th-Fox. The main emphasis was on the print shortage, multiple runs and terms.

At the start, Mr. Montague, amid applause, stated that Columbia had "no inten-



ROBERT MOCHRIE, AL LICHTMAN, WALTER READE, JR., WILLIAM F. RODGERS, A. W. SCHWALBERG. It was the provocative sales managers' session.

tion now" to let its product go to television, but added a word of warning: If the other companies enter the market, Columbia may have to change its mind. Then Glen Thompson of Oklahoma City got the ball rolling with the question: Do you plan any increase in the number of prints?

Mr. Schwalberg replied that Paramount had raised the number of prints from about 277 on one picture during the war years, to about 400 at present "and we are striving daily to control the problem with respect to first-run dates. We have tried to stagger runs and control dates. We have tried an alternate releasing plan, but exhibitors don't like it. They want the benefit of national advertising." Mr. Lichtman called the print shortage "an economic problem." He said to increase print orders for simultaneous runs was costly, particularly where a Technicolor picture is concerned. "We tried to cut our print requirements," he said, "but we found we had to go back to the original number."

Nat Williams of Georgia, who earlier had proven a most amusing luncheon speaker, said the print shortage was "a big sore" and cited Florida as one of the worst spots. Mr. Mochrie explained that the subsequents in New York and in Los Angeles at times ran a picture "across the board" necessitating about 70 prints in one city alone, and that these prints then remained in the exchange for another 35 to 40 days. "We are making

a constant effort to balance economy with good service to exhibitors," he said.

Mr. Rodgers said his company was supplying more prints for the domestic market than ever before, and he went into the question of the large increase in second runs, with houses demanding equal availability and filing "nuisance" suits against the distributor. "TOA can do a lot to help the situation," he declared. "One of these days the situation is going to progress to the point where the distributor will just have to say to a theatre: I can't serve you."

Lightman Sees Danger In Day and Date Runs

M. A. Lightman of Memphis offered the opinion that the real danger was in day and date runs. "The public wants to see a wide choice of pictures," he said. "There must be a point of control. Try and stagger the runs. Break down the day and date engagements." Mr. Lichtman replied that his company had tried to stagger runs in Detroit and that the lawyers had advised that this was illegal under the decree. He expressed the hope that a committee made up of an exhibitor leader, a layman and a distributor spokesman would go to Washington and put the situation before the Justice Department.

Mr. Skouras complained that the companies made each run pay on the same basis,

(Continued on page 18)



ED FAY, ARTHUR LOCKWOOD, SAMUEL PINANSKI.



MORRIS LOWENSTEIN, HENRY REEVE, EZRA STERN.

"The Show Goes On!"

Act 1—The Press Book

Act 2—The Radio Show

Act 3—The Ad Campaign

—and now

ACT 4—

"THE STAR TOURS"

Continuing our united
industry's celebration of

"IT'S MOVIETIME, U.S.A."

STARS OVER AMERICA!

Personality Tours Commence Oct. 8th

THE FACTS:

1. VISITS TO 48 STATE CAPITALS AND WASH., D. C.

Units (of from 5 to 7 people) consisting of the most prominent persons in the acting, directing, producing and writing divisions of the industry will appear at each of the 48 state capitals and Washington, D. C., Monday, October 8th.

2. MORE THAN 250 VOLUNTEERS ON TOUR

There will be more than 250 people involved—all of them *volunteers* working for *you!* Their messages will not be their recent successes but their entire concentration will be on "It's Movietime, U. S. A."

3. COVERING AS MANY TOWNS AS POSSIBLE

From the State Capitals by plan of the local state committee the units will proceed as a whole or will be broken into smaller units to cover as many towns as possible within the period between Monday, October 8th and Saturday, October 13th.

4. SATURDAY, OCT. 13TH IS THE FINAL DAY

All volunteers have been promised that Saturday, October 13th, means return to the various studios and their important jobs of making "Movietime" an all year round realization. There will positively be no deviation from this for any reason.

5. BUT THERE'S NO END TO "MOVIETIME, U. S. A."

This is only the beginning! The show will go on! This industry has proved it can do a great job working hand in hand, unselfishly, sincerely! In unity there's strength! "Movietime, U. S. A." will continue all year long!

TOA MEETING

(Continued from page 16)

and he argued that the exhibitors under these circumstances could not be blamed for asking for better runs. To this the sales managers replied that the exhibitors were to blame to a large extent. Mr. Mochrie said the companies were not seeking competitive bidding and he and others drove home the point that the companies, under the law, had to accept bids if asked to do so.

Movietime Committee Is First to Make Report

The Movietime Committee under Mr. Pinanski was the first to deliver its report to the full convention Wednesday morning. Mark Chartrand of Wometco circuit recommended that exhibitors consider Movietime a "calculated risk" and to do the best with the available material and personalities. "Crisis breeds opportunity," he said. "Act as if you were opening a brand-new house." He congratulated the people who worked on the Movietime pressbook.

Robert Coyne, special counsel to COMPO, said that "for the first time in history we are trying to do something for ourselves. We've helped so many causes. Now the time has come to work for us." Charles McCarthy, who heads the Movietime campaign, gave credit to people connected with developing the drive. M. J. Mullins of Boston related what steps had been taken in the New England area to further the Movietime campaign.

Depinet Cites Importance Of Industry Unity

Ned E. Depinet, president of RKO and of COMPO, reviewed the Council's achievements, declaring that there is "strength in unity." He pointed out that COMPO had solved the TOA complaint about inadequate board representation, and he emphatically denied that, if COMPO is a success, this would lessen the prestige and authority of local organizations. He said the stars being sent out from Hollywood for personal appearances were people who could boost the industry cause, and he paid tribute to Robert O'Donnell, head of the national Movietime drive.



JAMES REDD, ROBERT WILBY, R. M. KENNEDY, FRED KENT.



ELMER RHODEN, TED GAMBLE.



ALFRED STARR.

Jack Jackson, reporting on the work of the public relations committee, said the emphasis was on getting a good press. Also:

"We feel that producers should be alerted to adhere more rigidly to the Production Code. Writers who lately have felt the urge to breach that Code, should be curbed immediately. We've had quite a few sophisticated pictures lately, and undoubtedly they do good business in the big towns where they are appreciated. But they leave a bad taste with small-town audiences."

Mr. Wolfson, delivering the television report, urged that exhibitors become television

station operators. He cited statistics on the growth of television and said he, who runs a station in Miami, has had excellent results advertising films on video. He further envisioned the use of theatres during off-hours for civil defense and other purposes. Marcus Cohn, TOA's television attorney, discussed the Federal Communications Commission and the industry's request for channels, and Nathan Halpern, head of Theatre Network Television, said there were 28 completed large-screen installations in 17 cities at the moment. He put the future growth of theatre TV up to the exhibitors.

At the luncheon, Wednesday, Woodrow Wirsig, executive editor of *Look Magazine*, praised the quality of the films produced in 1951. "I tell you frankly that never have I seen such an overpowering number of fine films come out of Hollywood. True, you are faced with what seems to be dangerous competition. But always in the past your good product and expert showmanship have triumphed," Mr. Wirsig said. *Look* would devote 21 per cent of its editorial pages to film and amusements in 1951. Blowups of *Look's* forthcoming article, entitled "Who Says Hollywood Is Dying?", graced the back of the dais. The piece appears in the October 9 issue of *Look*, a magazine with more than 18,000,000 readers.

John Balaban presided over the final business session Thursday, which included an open forum. The President's Banquet at the Grand Ballroom of the Astor, with the film companies as hosts, was the final event.



PAT MCGEE, DALE DANIELSON, HOWARD KENNEDY, WALTER MORRIS.

MOVETIME IS NOW AND TRADE GETS BEHIND IT

Broadcast Is Kickoff and Regional Units Prepare to Follow Through

The American motion picture industry Monday evening launched the gigantic and unprecedented Movetime U.S.A. campaign with the hour-long Lux Radio Theatre broadcast on the Columbia Broadcasting system network of 166 stations. The untold thousands who listened in on this famous radio show had their appetites whetted as scenes from eight current and forthcoming releases were presented, with the film players heard on the broadcast.

The show, of course, was the industry's first step in telling the American public in the most unsubtle terms possible that motion pictures were not only better than ever, but that they were also the best of the mass entertainment media, and that the current and coming crop from the Hollywood studios was the most bountiful in the industry's history.

All the major studios were represented on the broadcast, with scenes from the following films heard: 20th Century-Fox's "Pride of St. Louis" with Dan Dailey and Joanne Dru; Universal's "Thunder on the Hill" with Claudette Colbert and Ann Blyth; RKO's "Flying Leathernecks" with John Wayne and Robert Ryan; MGM's "An American in Paris" with Gene Kelly and Leslie Caron; Columbia's "Saturday's Hero" with John Derek and Donna Reed; Republic's "Wild Blue Yonder" with Wendell Corey; Warner's "Distant Drums" with Gary Cooper, and Paramount's "Here Comes the Groom" with Bing Crosby and Jane Wyman.

Meanwhile, for days preceding Movetime's kickoff broadcast, regional committees in all exchange areas worked feverishly to finalize plans for the 12-month drive, as theatres large and small took on the appearance of a gay holiday mood with banners and bunting proclaiming "It's Movetime U.S.A.—Celebrating the Golden Anniversary of the Motion Picture Theatre."

Trailers and Interviews Carry the Message

In addition, the nation's press was doing more than its share by helping things along with numerous news stories and columnists' dissertations on Movetime, editorials in Hearst newspapers, *Collier's* magazine, etc., current and scheduled feature layouts in *Look*, *Coronet*, *People Today*, *Business Week* and others, and a vital and optimistic article in *Collier's* by Samuel Goldwyn.

There were also trailers in the theatres, interviews with important personalities, promotions, and even the complete front page



THIS IS part of the full page ad that will appear in hundreds of newspapers in behalf of Movetime. The rest, and larger portion, of the ad has stills of 18 outstanding pictures. Similar half-page ads will appear in cities of less than 100,000 population.

of the Chicago *Herald American* devoted to Movetime U.S.A. Cooperation was not lacking from non-industry sources. One other big feature will find the entire November 17 rotogravure section of the New York *Sunday News* given over to the film industry.

With the broadcast, as the initial step of the Movetime drive, completed, the second event was the cascading of Movetime ads starting Monday, October 1, into newspapers of all sizes. The advertising campaign will saturate the public via hundreds of newspapers

where the ads will run between October 1 and October 5—full pages in cities with more than 100,000 population, half-pages in spots with less than that population.

The third and final move in launching Movetime—visits by stars, producers, directors and writers to all territories—will start October 8 with reception in 48 state capitals of whatever personalities will be on the road. The local itineraries are in the hands of the regional committees who are responsible for all hotel, food, travel and other costs. Later, the Council of Motion Picture Organizations, which is sponsoring Movetime, will reimburse the local groups to the extent of \$16 per day for each visiting personality.

New York Schools Tied Up To Special Project

This week there was a tieup with the New York schools. The first in a series of film industry exhibits designed for display in more than 40 high schools was opened at the Julia Richmond High School. Sponsored by the New York Organization of the Motion Picture Industry, the project will include scenes from pictures and exhibits in display cases.

Locally, meetings were held and final details of the ad campaign and personality tours were ironed out. In the Albany area, the first of the regional meetings took place at Smalley's theatre in Cooperstown, N. Y.; in Dallas, film union labor placed a newspaper ad in support of Movetime; in Boston it was decided to extend the ad campaign to include the Sunday October 7 papers; in Ohio, a governor's luncheon was set for October 8 at Lansing, to be followed by a Golden Jubilee dinner that evening at the Book-Cadillac hotel in Detroit. The Virginia group announced that the Hollywood personalities would visit at least 60 communities.

Local Activities and Plans Are Speeded

Salt Lake City was the scene last week of the big Movetime meeting for film workers from Utah, Montana and Wyoming; at New Haven, the Connecticut Movetime group met with all theatre owners and operators; 1,200 were present at the Cleveland meeting to hear Robert J. O'Donnell, Movetime's national director and Arthur L. Mayer, COMPO executive vice-president; in Dallas, an added \$4,000 was raised by voluntary contributions, in addition to the five cents per seat charge to finance the drive; in Albany, drive-in operators were praised for contributing money and time to Movetime, in view of the fact that the drive-in season was all but over, and in Kansas City, Mo., the board of the Allied unit announced November 30 for a meeting, and ball that evening, with salesmen selling the most Movetime shares to get special prizes.

PARA

CROSS

Watch Its
Kick-Off Dates
IN KEY CITIES,
OCTOBER 1-15



"BOXOFFICE BONANZA" says
Hollywood Reporter, describing ac-
tion like head hunters' attack . . .



"SENSATIONAL UNDERWATER
SCENES, high excitement . . . first
class adventure," says Film Daily.



LEAD MOVIES
BY RICHARD LINDNER

MOUNT WINDS



"ALL THE ACTION ELEMENTS!"

reports Independent, "wild animals, gun battles, treasure hunts!"

"HIGH GROSSES" says Daily Variety.
"Word of mouth will keep building its splendid business!" adds Showmen's T.R.

AND CURRENT PARAMOUNT BUSINESS IS SOARING PAST ALL COMPETITION

with

GEORGE STEVENS' production of A PLACE IN THE SUN

"Clift, Taylor, Winters do the best acting of their careers." — Time

FRANK CAPRA'S HERE COMES THE GROOM

Bing's leading boxoffice grosser in the past seven years!

PERLBERG AND SEATON'S RHUBARB

One of the funniest and most exploitable comedies you ever played!

GREAT PARAMOUNT HITS AHEAD TOO!

"DETECTIVE STORY"
"WHEN WORLDS COLLIDE" (Tech.)
"DARLING, HOW COULD YOU!"

People in The News

SID MESIBOV, director of exploitation of Paramount, was scheduled to address the Advertising Club of Boston at a luncheon meeting in the Hotel Statler there this week. He is replacing JERRY PICKMAN, Paramount's national director of advertising, publicity and promotion, who was unexpectedly called to the coast.

NICHOLAS J. MATSOUKAS will assume the position October 1 of advertising, publicity and special campaigns director, for the Skouras Theatres Corp. Mr. Matsoukas has just completed a one-year term as national campaign director for the Will Rogers Memorial hospital.

WILLIAM B. LEVY has announced his resignation as world-wide sales manager of Walt Disney Productions to devote full time to his publishing interests. Mr. Levy will continue in an advisory capacity with the Disney organization.

HARRY H. WALDERS has been appointed mid-west division manager for Lopert Film Distributing Corp., with headquarters in Chicago, it was announced this week by SIDNEY DENEAU, vice-president and general sales-manager.

BURRIT JACOCKS will join Daytz Theatrical Enterprises of New England October 1, in charge of the New Haven office. He

was formerly head buyer and booker for Warner Bros. Theatres in New England.

ARTHUR KROLICK has been named general manager of the United Paramount Theatres in Buffalo and Rochester under a new consolidation plan. He had been associated with Paramount Theatres in Rochester for 15 years, and was also acting district manager on the Buffalo Paramount Corp.

COL. NATHAN LEVINSON, head of Warner Bros. studio sound department, and a pioneer in the development of talking pictures, is celebrating his 25th anniversary with the company.

EARL ST. JOHN, who was born in Louisiana, has been appointed a director of J. Arthur Rank's Odeon Theatres and Associated Companies.

JULES LEVEY was expected back in the U. S. late in September or early October following talks with Italian and Israeli officials and producers on production in these countries aimed at the American market.

TOM W. BRIDGE, special sales representative in Paramount's Dallas exchange, has been promoted to the post of branch manager. He replaces HEXWOOD SIMMONS, who resigned to go into exhibition.

Statute of Limitations Action Is Unlikely

Any action on the statute of limitations bill to set a uniform six-year period in all states for the bringing of private, treble damage anti-trust suits, is impossible this year, and unlikely even next. Film company opposition and sharp differences of opinion within the industry have been responsible for putting the proposed measure in the inactive status. The Motion Picture Association of America opposed the bill, urging either keeping the present statute or cutting it to three years. Allied States Association supported the proposed change.

Denver Trust Suit Filed by Wolfberg

Harris and John Wolfberg, father and son, have filed a treble damage \$3,000,000 trust suit in the Denver District Court in behalf of the Broadway theatre operated by the Cinema Amusements Company. Named in the suit—which alleged Sherman Act violations—were RKO, Loew's, 20th Century-Fox and Fox Intermountain Theatres. The complaint said that it was impossible to obtain films for the Broadway at a suitable run and at reasonable rental terms. The case is being heard before a jury, and is expected to last some weeks.

UA in Distribution Deal for Italy

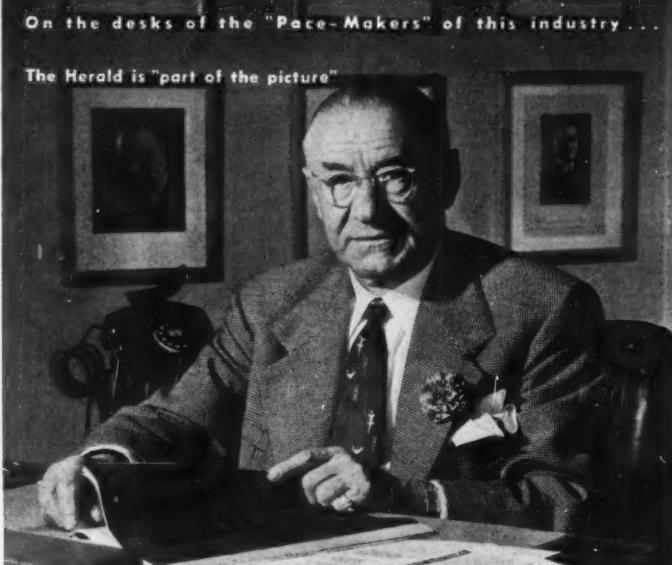
United Artists Corporation has entered into an exclusive franchise deal for Italy with Robert Haggiag, international producer-distributor, it has been announced by Arthur B. Krim, UA president. Negotiations with Haggiag were initiated in Europe by Charles Smadja and Louis Lober, UA's continental managers, and the deal was consummated in New York with the UA president. The distribution of the UA films will be handled through the facilities of Scalera Distributions, a distribution company controlled by the Haggiag family.

Paramount Employees Vote To Join IATSE Unit

Paramount publicists and office workers last week voted 20-to-1 to join No. H-63, Motion Picture Home Office Employees Union, IATSE's largest "white collar" unit. The election was conducted by the National Labor Relations Board. The IATSE local conducted a campaign against the Distributive, Processing and Office Workers of America (District No. 65), which was supported by some former members of the Screen Publicists and Screen Office and Professional Employees guilds. Subsequently, District No. 65 withdrew from the ballot.

Farnol on Goldwyn Film

David Golding, advertising and publicity director for Samuel Goldwyn Productions, New York, has announced that the services of the Lynn Farnol publicity office have been retained to assist in the forthcoming campaign for "I Want You," to be released by RKO.



Frank L. Newman, president, Evergreen State Amusement Corp., Seattle.

PARAMOUNT IN WITH TV TUBE

Ready With a Compatible, Tri-Color Tube Made by Atomic Scientist

Making a decisive entry into the television field, Paramount Pictures last week announced through its subsidiary, Chromatic Television Laboratories, Inc., that it had developed a direct view, compatible, tri-color tube for the reception of black and white and color television transmission.

The tube, which can be produced at a cost only slightly above that of the regular black-and-white receiver, can be automatically switched from one system to another and from color to black-and-white on any size screen.

In Immediate Production

Invented by Professor Ernest O. Lawrence of the University of California and called the Lawrence-Paramount tube, it is being put into immediate commercial production at Chromatic Laboratories' newly acquired Connecticut plant.

Also last week Paramount Pictures announced the appointment of Century Projector Corporation of New York as sole agent for the Paramount Inter-Film theatre television equipment. Paramount now produces its intermediate large-screen system at the rate of 10 units a month.

The outstanding advantage of the new Paramount color tube is that it will function with both the CBS color television system, whose standards have been approved by the Federal Communications Commission, and the electronic RCA system. CBS has offered the RCA color tube, but has rejected it, partly on the ground that it is too expensive.

Barney Balaban, president of Paramount Pictures, in a statement, said the new development "fulfilled the hope expressed by the Federal Communications Commission in its report adopting the CBS system of color transmission that 'a successful tri-color direct-view tube' can be developed."

Seen Answer to Problem

"We have reason to believe," he said, "that the Lawrence-Paramount tube is the simple answer to the color television problem about which there has been so much public discussion and confusion. A unique feature of the tube is its ready adaptability for mass production on an economic basis that will bring color television within the means of millions, rather than a few. In hastening the achievement of color television as a technical and economic reality, we are gratified that Paramount can perform a constructive public service. Color represents a new and glamorous 'third' dimension for television."

Paul Raibourn, vice-president of Paramount Pictures Corp., is chairman of the

EDITORIAL SCORES FREE TV PROPOSAL

The suggestion that everyone is entitled to free television entertainment is just as sensible as that every citizen is entitled to a free automobile, an editorial in the Asbury Park Evening Press said last week. Headed "Free Shows Not a 'Right,'" the editorial attacked Representative Sutton of Tennessee for proposing a Congressional investigation into "monopolies" that prevail when sporting and other events are televised only to theatres charging admission. If Rep. Sutton feels the public should get televised prize-fights for nothing, "why, then, shouldn't the producers of all Broadway shows be forced to televise their productions for free public consumption? And why shouldn't motion picture producers be forced to provide free television of all their first run productions?" the editorial asked.

board of Chromatic Television Laboratories, and Richard Hodgson, technical director of Paramount's television division, is president.

A statement by Mr. Raibourn in connection with the development of the color tube said: "The unusual thing about the Lawrence cathode ray color tube is its ease of manufacture due to the fact that there is a factor of safety of about 10 in the placing of the electrons where they should go. There is no masking so that it is highly efficient in its use of electron energy. It works beautifully with the comparatively crude present construction.

"This is only the beginning of what I expect the top-level scientists associated with Chromatic to do in bringing new possibilities of showmanship and attractiveness to presentations in both the theatre and the home."

The tube is expected to bring about color television much sooner than expected. To receive CBS programs in color all that would be needed, in addition to the Lawrence tube, is an adapter to change the scanning rates of the pictures from 60 to 144 a second, and three additional electronic tubes. It could also be adjusted to other speeds.

The tube consists of the conventional metal envelope and single-electron gun. It also has many potential uses for the military and particular application to radar. Prof. Lawrence, inventor of the cyclotron and an outstanding atomic scientist, developed the tube in his hobby shop near Berkeley, Cal., in response to questioning by his children.

The announcement of Century Projector

having been made the agent for the Paramount theatre television system said an Inter-Film unit had just been installed at the New Shenandoah theatre in St. Louis, Mo., through the office of Joe Hornstein, Inc. Other Paramount installations at present include the State Lake theatre, Chicago; Paramount theatre, New York; Michigan theatre, Detroit; Radio City theatre, Minneapolis, and Imperial theatre, Toronto, Canada.

Normal Price Prevails for Bout on TV

Normal scales and the normal price to theatres of 40 cents a seat returned this week for the Sandy Saddler-Pep featherweight bout which was carried Wednesday night exclusively to 20 theatres from the Polo Grounds in New York.

RKO Pictures once again had the film rights for which it reportedly paid \$100,000. Theatre television's contribution was \$10,000, according to Harry Markson, managing director of the International Boxing Club. The bout aroused considerable interest in the industry, coming hard on the heels of the phenomenally successful exclusive theatre offering of the Sugar Ray Robinson-Randy Turpin contest.

A number of theatres reported good advance sales for the Saddler-Pep fight. At the Pilgrim in Boston, an 1,800-seat house, 1,300 tickets had been sold in advance several days before the event, which was a sellout.

In Washington, an official of the Federal Communications Commission indicated that the commission's hearings on theatre television channel allocation will be set back from Nov. 25 to Feb. 26. It is believed the FCC will need more time than originally thought to dispose of the general city-by-city channel allocation proceedings.

Following a meeting in New York, at which Theatre Owners of America and Allied States reached a considerable area of understanding on the question of channels for theatre TV, the industry recently decided to ask the FCC for six channels, each 10 megacycles wide. Last week, Wilbur Snaper, president of New Jersey Allied and a member of the national Allied television committee, disclosed that, barring a solidly united industry front when the time for presentation of the industry's case comes, his unit will urge Allied to "go it alone." The demand would be made at the Allied convention in New York, October 30 to November 1.

In Congress, House Democratic leaders reportedly last week were trying to block any special investigation into all aspects of organized sports, including sports telecasts to theatres. The House Judiciary subcommittee already has decided to drop an inquiry into the whole matter of exclusive theatre television.

THE FLAMING LOVES...
THE FIGHTING FURY

...of a

swashbuckling

captain

of a crew

of rogues!



ERROL
FLYNN

THE SCREEN'S

ADVENTURES OF

Screen Play by ERROL FLYNN •
A REPUBLIC
REPUBLIC PICTURES CORPORATION



HERBERT J. YATES presents
A WILLIAM MARSHALL production
starring

OL' FLYNN · MICHELINE PRELLE

GREATEST ROMANTIC STAR

THE BEAUTIFUL TALENTED INTERNATIONAL STAR

with VINCENT PRICE · AGNES MOOREHEAD
VICTOR FRANCEN

CAPTAIN FABIAN

Produced and Directed by WILLIAM MARSHALL

PRESENTATION

· HERBERT J. YATES, PRESIDENT

Terry Ramsaye Says

• • • • •

TELEVISION and THE FILMS speed their way to adjustment. The process, which could be called assimilation, melding or integration, is strikingly, even if only incidentally, indicated in a news story in the *Herald* of September 22 from the hand of Fred Hift. He records a view of what goes on between the slowly deteriorating newsreels and the new medium hungering for the topical material.

It is interesting to note that there are today better newsreel presentations to be seen on the home television screen than are likely to be encountered on the theatre screen, and yet they are predominantly dependent on the newsreels and their skills for their significant footage.

The newsreels, for so many years an important component of theatre programs, has long been a step-child of the industry, sold for a filler and played for a filler. This has been for no lack of competency, but due rather to the changes in the character of the theatre and the habits of its patronage. The motion picture theatre tends to be no longer a neighborhood institution but in this ultra-mobile day a place of offering of big pictures, each of which is a special attraction—just as definitely as the days of long ago when a new roadshow came to the "opera house." The newsreel belonged to the days of motion picture variety programming, feature, newsreels, a scenic and a comedy. Such bills today are survivals.

But the television newsreel in the home is another matter. It can be swift, immediate in terms the theatre rarely knew, and never appreciated even when it was important. Only a few exhibitors ever gave it more than a passing thought after they signed for it. Television can take it where it can be appreciated.

Today the theatre audience more than ever appears to be made up of shoppers drawn by a title, by stars and well sold stories and productions. Since when has even the best of newsreels created a lineup?

What is now taking place between television and the newsreels is another demonstration of the time-proved policy of "if you can't lick 'em, join 'em." The development of big screen television for the theatre may yet bring a turn of destiny for the news cameras. But most likely it will not be for a product resembling the orthodox newsreel of tradition. The reportage is more likely to be on special events of immediate interest and as transitory as the daily paper. To adjust such material to the presentations of the important revenue-producing theatres now

dedicated to long runs of major product would require changes of policy that at this time appear improbable.

Many another adjustment of assimilation between the twain media of the sound-and-picture art is just as plainly on the way. Not so far away is the day when they will be inseparable. The furore of rivalries has been sharply subsiding. Do you remember when the deeply vested interests of the silent picture declared sound a flare-up novelty? Sound, and the "big electrics," which controlled it, did not take over. The pictures did the taking over. And that can happen again, for so much as television can do for the theatre.

TOO MUCH IS ENOUGH—May a sympathetic reader suggest that the continued dolors and strumming on the lute about that *Life* magazine article on the theme of "television is the movies' death knell," or words to that effect, from now on will be tedious. After all *Life* is not that important, and with its casual millions of lookers, its weekly fevers and fancies fade fast. The crying-out-loud, so long prolonged by the protesters of movieland, tends to give the passing journalistic whimsy life and continued currency out of any proportion to its meaning or original penetration. Continued speeches, letters and other official and semi-official proclamations can only impress the observant layman with the notion: "They sure got burned, might be something to it." It is time to be done with it all, with no more picking at the scab. Movietime U.S.A. may be defensive. That need never be admitted.

FOR THE RECORD. Ever and ever the elastic "memories" of the motion picture world continue to muddle the tradition with their fancies. Some weeks past the New York *Herald Tribune* presented in its TV Notes an interview with Lillian Gish concerning David Wark Griffith and "The Birth of a Nation," including the assertion: "The military adviser on the battle scene," Miss Gish said the other day, "was MacArthur . . . I mean Douglas MacArthur, not the playwright." Either would have been equally incorrect.

For an assortment of reasons the statement was obviously fantastically impossible. However, an inquiry was forwarded to General MacArthur.

Back it came with the General's notation on the margin: "General MacA had no connection whatever with this picture."

Myers Cites Protection In Tax Bill

WASHINGTON: Abram F. Myers, general counsel for Allied States Association and the film industry's leading tax spokesman, this week said the Senate tax bill's provisions on the admissions levy do afford "the theatres substantial protection against unfair competition."

Mr. Myers, who last year led the Tax Committee of the Council of Motion Picture Organizations in its campaign against the 20 per cent excise levy, said in an analysis of the bill going out to Allied members that the industry, generally, had made a "miserable showing" in its attempts to bring about certain changes in connection with the pending tax bill. Mr. Myers said, however, that the Senate version of the bill eliminates the "most serious aspect" in that no exhibition of film, even non-profit, would be tax free.

He urged the industry to try and make a better showing in urging legislators to stand by the present provisions of the measure, which also include a tax based on the actual price of a reduced price ticket.

Mr. Myers said that following action on the tax bill, he would recommend to Ned E. Depinet, COMPO president, that the industry start mobilizing for an all-out campaign for a complete elimination of the admissions tax. He warned, however, that "before such a campaign is launched, the industry will have to be competently mobilized for the effort. It will have to be instructed and disciplined in the techniques of cooperation. Pledges of cooperation and support will have to be obtained from all industry members, from top to bottom."

The view of the Senate Finance Committee on the exemption of non-profit organizations from the admissions tax was that the tax should be continued "where the organizations are carrying on activities which are in direct competition with ordinary taxable businesses as is true, for example, in the case of motion picture exhibition."

UJA Appeal Raises An Extra \$50,000

Almost \$50,000 extra was raised for the United Jewish Appeal on "T-Day" when amusement industry leaders gathered in his office for special telephone solicitation of contributors who had not yet given for 1951. Barney Balaban, of Paramount Pictures, said last week. Samuel Rosen, of Fabian Theatres, and Abe Schneider, of Columbia, are chairmen of the UJA drive in the amusement field. More than 250 calls were made and 157 contributions were pledged. Among the volunteers were S. H. Fabian, Tom Murtha, of Local 4, IATSE; Harold Rinzler; Bernard Brooks, of Fabian Theatres; Julius Collins, of ASCAP; Robert Goldfarb, of RKO; Charles Moss, of B. S. Moss; Irving Greenfield, of Loew's; Arthur Israel, of Paramount, and Max Seligman, Columbia.

A SPECIAL
SERVICE FOR
EXHIBITORS...

...DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

THE BOOKING OF THE WEEK

WEEKLY
AD

TYPE OF STORY:

ROMANTIC

CAST:

RUNNING TIME:

HIGHLIGHTS:

Ladies, ladies, ladies! Variety's most popular sellers. The film's got it all over! With a great score and a cast that has passed a million hours in the same way. Billy Daniels, straight down from one of Bill Miller's River city saloons, waded innocent right into sugar. Toni Arden is still the girl he "Took of the Town," as far as anyone can see. Meanwhile, Terry Moore, the widow, has never been more hot than she was in the last film. And now, in this new musical, the girls are back again. They're singing, dancing, laughing, romancing, etc.

RELEASE DATE:

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SAMPLE
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THAT GREAT BIG ALL-IN-COLOR MUSICAL!

Swing down
that
FRANKIE LAINE!



Get merry with

**TERRY
MOORE!**



just direct
your feet
to the

SUNNY SIDE OF THE STREET

Get with it
with
**TONI
ARDEN**

in SUPER CINE COLOR

with Audrey Long · Dick Wesson · Lynn Bari

Get happy with
BILLY DANIELS!



Get groovy with
**JEROME
COURTLAND!**



Screen Play by LEE LOEB
A COLUMBIA PICTURE



Hear 'em sing:

Too Marvelous For Words
I Hold'n Anyways Till You
I May Be Wrong · Serenade
I Get A Kick Out Of You
Let's Fall In Love · I'm Gonna
Live · Love Of A Gypsy
Sunny Side Of The Street



Produced by JONIE TAPS
Directed by RICHARD QUINE



SNEAK PREVIEWS URGED FOR TOWNS STARS NOT VISITING

A plan for sneak preview showing of pictures in spots where the personality tours of Movietime U. S. A. will not reach, has been proposed by H. E. Jameyson, president of the Commonwealth Theatres circuit, with headquarters in Kansas City, Mo.

Mr. Jameyson has notified the various distributors of his plan, and was in New York this week attending the Theatre Organizations of America convention, ready to discuss further details with company executives. He has pointed out that previous experience with previews has indicated a marked increase in gross for that particular night, which would be applied, naturally, to any other film playing on percentage terms at that particular time.

Mr. Jameyson said that since the Movietime caravans would not be able to visit certain spots, the scheduling of occasional previews of new productions possibly would accomplish the same results. He added that he did not believe this particular idea should

be handled by the Council of Motion Picture Organizations which is sponsoring Movietime, since that organization had enough burdens to carry at the moment. This plan, he said, would have to be worked out with the individual companies.

The plan originated, Mr. Jameyson said, following a talk with Frank Whitbeck, M-G-M studio representative, who attended a recent preview in Kansas City. The audience reaction, added publicity and actual box office experience, he said had led him to believe that this type of preview on a widespread basis would be economically feasible, if not profitable, to the distributors. Exhibitor benefit, of course, is obvious.

"Recently I stood before my men and told them we had reached a point where the calculated risk was the only remedy for our ills and I urged them to ignore, for the present, their advertising budget. Our job is to re-sell the American movie to the American public", Mr. Jameyson said.

Japan in Reorganized Universal Far East Unit

Alfred E. Daff, director of world sales for Universal-International, has announced that the company's Far Eastern division has been reorganized to include Japan once again. This brings another territory under the direction of U-I's Far East and Eastern Asia supervisor, Herbert Tonks, who, for the time being, will continue to make his headquarters in Singapore. He will eventually move to Tokyo, U-I's central office for the Far Eastern division before the war. Mr. Tonks arrived in New York last Monday for conferences. Mr. Daff also announced the appointment of Milton M. Schneiderman as managing director in Japan, succeeding Michael Berger, resigned.

New Divestiture Deadline Given Schine Theatres

The Schine Theatres circuit has been given a new deadline to dispose of seven theatres under the terms of the anti-trust provisions. The present deadline was September 25, but the Department of Justice has agreed to the new eight-day extension, until October 3, to dispose of the theatres which were to have been divested during the second year of the consent decree plan.

Education of Public Feature Of Brotherhood Campaign

Education of the public through specially-prepared literature and a possible film short was discussed last week by George Skouras, industry chairman of Brotherhood Week, at a meeting in New York. The following were named by Mr. Skouras to the planning

committee for the industry campaign: L. E. Thompson, chairman; Charles Reagan, Robert Weitman, Bernard Goodman, Eugene Picker, Sam Rinzler, Sam Rosen, Harry Brandt, Leslie Schwartz, Harry Mandel, William White, William German and Herman Robbins.

State Department Names Film Advisory Group

WASHINGTON: The State Department this week named 12 film industry and educational leaders to a special Film Advisory Committee to study the operations of the department's overseas film operations and make suggestions on how the program can be improved. The first "organizational" meeting took place Monday.

The film panel is one of six special panels on different media set up to work with the U. S. Advisory Commission on Information, a group created by Congress to guide the Department in all phases of the "Voice" program. Dr. Mark A. May, director of Yale's Institute of Human Relations, is chairman of the film panel.

Members of the Film Advisory Committee, from the film industry, include: Ned E. Depinet, John G. McCarthy, Y. Frank Freeman, Gunther R. Lessing, Frank Capra, and Edmund Reels.

Loew's Extension Likely

It was believed likely in Washington this week that Loew's would be given a further extension of its deadline in filing a divorce decree plan under the terms of the trust decree handed down by the Statutory Court. The present deadline is September 30, but negotiations for a settlement with the Government are now under way.

Near Record Overseas Return Seen

The American film industry this year may realize between \$120,000,000 and \$125,000,000 in remittable funds from the foreign market, John G. McCarthy, vice-president in charge of the international division of the Motion Picture Association of America, reported in New York last week.

This total is the second highest on record, and the highest since 1946, an examination of previous figures reveals.

Mr. McCarthy said the year 1951 has been "tremendous" for the American industry abroad, and he expressed confidence that the upward trend would continue. Having returned from a 10-week trip abroad, he submitted to the board of the Motion Picture Export Association a proposal to regulate film trade with Spain.

Drew Mixed Reception

Under the new accord, which received a mixed reception from the MPEA members, the Spanish Government would consolidate all permits and issue a given number of import licenses. Up to now, the Spanish Government granted import licenses to local producers on the basis of the quality of their films. Prices subsequently rose so high that U. S. imports dropped sharply, with only 58 pictures imported into Spain in 1950. The American firms get their money out of Spain through the "Tangiers" market. Acceptance of the agreement would mean that some companies would have to give up their advantageous local tieups in Spain.

Mr. McCarthy explained why it is possible that the Americans may take home \$27,000,000 in the first year of the new British remittance pact. Added to the \$17,000,000 basic remittance are \$4,000,000 resulting from the 33 per cent production bonus, and a maximum of \$6,000,000 from Eady tax plan proceeds. The British have pledged a minimum of \$4,000,000, but high attendance provoked by good product may well bring the total up to the maximum permitted figure of \$6,000,000. British sources estimate that the American Eady plan tax share will run about \$5,000,000.

\$6,000,000 from Germany

The industry should get about \$6,000,000 a year out of Germany, which includes the \$3,000,000 ECA guarantee, Mr. McCarthy said. He also expressed the conviction that the Italian industry would pay back the American industry loan, extended under the new Italian agreement, from the proceeds of Italian films in this country.

The MPAA executive disclosed that an MPAA office would be established in Japan after the first of next year, and that he may assign a man to cover the territory from the Near East to the Philippines. No choice has as yet been made to replace Gerald Mayer, the MPAA's Paris representative, who has resigned.

She's got all Reno in an UPROAR!

'CAUSE SHE
WANTS TO
"DIVORCE"
HER MOM
AND POP!



So warm!
So surprising!
So richly
entertaining!
...you'll mark it
as one of the
screen's most
glorious events!



Starring

Mark Peggy
STEVENS • DOW and **Gigi PERREAU**

with **Frances DEE • Ray COLLINS • Leif ERICKSON**

Screenplay by **HANS JACOBY** and **SHIRLEY WHITE** • Directed by **KURT NEUMANN** • Produced by **LEONARD GOLDSTEIN** • A Universal-International Picture

Not since Shirley Temple
and Margaret O'Brien...such
a captivating young star!



FROM **U-I**...again hitting straight at the heart of the
BOX-OFFICE...with the heart-story of the year!

REDS FAILED, SAYS TUNBERG

Describes Unsuccessful Efforts as Hearing on Coast Is Concluded

Following appearance of a number of cooperative witnesses, and others who refused to answer certain questions, the House subcommittee on Un-American Activities this week was scheduled to conclude its hearing in Hollywood.

The last two witnesses to close the seven days of hearings were Karl Tunberg, president of the Screen Writers' Guild, and Sidney Buchman, a producer at Columbia and former assistant to Harry Cohn, studio head.

Sought to Smear Guild

Mr. Tunberg, who testified at his own request as spokesman for the screen writers after some of the Guild members—of whom he was not one—had been subpoenaed by the committee, spoke of efforts by the Communists to smear the guild following unsuccessful attempts at infiltration and domination.

Mr. Tunberg said the Communists used the strategy of attacking it through other unions, such as the Radio Writers' Guild's recent efforts to embarrass the screen writers' group. He gave two specific instances of Red activity in this connection: refusal of 12 delegates from the radio group to the Authors League—parent organization of the SWG and RWG—to sign non-Communist affidavits, thus rendering the SWG ineligible to hold "guild shop" elections, and the "attack" on jurisdiction over film and television writers.

Mr. Tunberg asserted, however, that the Communists had been stymied in all their efforts and their strategy had failed badly.

Acknowledged Membership

Mr. Buchman acknowledged he was a Communist between 1938 and 1945, but he said his party relationship was intermittent and informal. Refusing to invoke the Fifth Amendment, he refused nevertheless to name people he had known in the party, adding that he had known no one who had committed an illegal act. "It is repugnant to an American to inform against his fellow citizens," he said.

At the first session Monday, the hearings were highlighted by the appearance of Carl Foreman, screen writer, who testified he signed the Screen Writers' Guild oath that he was not a member of the Communist party. However, Mr. Foreman refused to say whether he was a party member during World War II, and between 1945 and 1950, but he added: "If I knew anything subversive to the United States and its government I would consider it my duty and privilege to report it."

Others who appeared Monday were Reuben Ship, a Canadian-born radio writer

who was not a citizen and Mrs. Bernice P. Fleury, an artist who claimed she had worked in film studios. Mr. Ship invoked the Fifth Amendment, claiming he had not taken out his second citizenship papers because he felt liberalism was being restricted, and Mrs. Fleury said she and her husband, Eugene Fleury, had been members of the Communist Party from 1942 to 1944 "mainly to have some one to talk art with," but quit when they became aware of its political implications. "I do not agree with the aims and concepts of the Communist Party," she said.

Last week, William Blowitz, independent publicist, testified that he had joined the Communists, had attended 12 to 15 meetings, although he had received no membership card, but broke with the party because of his disagreement with its position on the 1945 studio strike. He said John Howard Lawson had recruited him.

Also testifying of her break with the Communist party was Mrs. Elizabeth Wilson. Among those who invoked the Fifth Amendment were Jeff Corey, actor; Mary Virginia Farmer, actress; Louise Rousseau, writer; Dr. Max Schoen, dentist; Dr. Murray Abovitz, physician; Josef Mischel, story editor; Donald Gordon, of MGM's story department, and writer-associate producer Lester Koenig, who said, however, that he was not now a Communist.

Florida Supreme Court Studies Tax Case

A suit by exhibitors asking that the city of Pensacola, Fla., be stopped from pledging local amusement tax revenues to finance the construction of a municipal auditorium, is being studied by the Florida Supreme Court. The theatre owners have attacked the validity of the municipal amusement tax which has not been contested for 14 years, on the grounds that the auditorium would compete with them. The court was also asked to set aside an Escambia County Circuit Court decree validating a \$700,000 bond issue floated by the city to build the auditorium.

Chicago Amusement Tax Declines in August

The August collection of the three percent Chicago amusement tax, reflecting July theatre receipts, was slightly below that of July—\$96,922.85 compared with \$98,389.70. Theatre tax collections for the first eight months of the year amounted to \$743,984.31, as against \$887,932.11 for the corresponding period last year. The August figure fell behind the August total for 1950 by more than \$6,000. The July, 1951, collections, however, topped the preceding July by some \$8,000. Overall amusement tax collections for the first eight months were \$1,185,082.39 this year.

LATE REVIEW

The Desert Fox

20th-Fox—Rommel, a "Good" Nazi

It is perhaps paradoxical that one of the World War II generals most admired—by the Allies—should have been the German Field Marshal Erwin Rommel. His fame rests on his skillful, and in the word of Winston Churchill chivalrous, fighting in North Africa that won him the appellation of the Desert Fox and his later role in the plot to overthrow Hitler.

This picture is based on the biography by Brigadier Desmond Young, a British general who frankly is among those who respected Rommel. While the author planned to be as objective as possible, the book was considered controversial to some extent and the film will be so judged as well. There are those who believe that no Nazi, and especially no one-time favorite of Hitler, should be portrayed sympathetically. Others believe that it is important for our international relations in Europe and particularly in Germany to make it clear that there were good Germans, even among the war leaders.

Whatever discussion arises over the treatment of Rommel, the general effect should be good on the box office. The film viewed simply as a motion picture biography is splendid. James Mason in the title role shows himself as one of the screen's best actors. Nunnally Johnson, the producer, wrote the screenplay which, for a biography, has a remarkable amount of dramatic values. Good interest and suspense are maintained even though the basic plot development is known in advance. Henry Hathaway's direction is excellent. Jessica Tandy is moving and effective as Frau Rommel. Other fine supporting performances are given by Cedric Hardwick as an anti-Nazi, Luther Adler as Hitler, and Leo G. Carroll as Von Rundstedt.

The film opens with a sequence on a British commando attempt to kill Rommel. The usual credits follow this bit of action. Brigadier Young is shown as a prisoner of war and then in a few brief flashes as he is gathering material for his biography of the Desert Fox. The story that follows is introduced as an accurate account of what happened.

It is in the desert, first tasting defeat, that Rommel has his first doubts about Hitler. He chooses to ignore a direct order not to retreat. The rest of the story takes place in Europe, at Rommel's home in Germany and at various military headquarters. At first Rommel refuses to have anything to do with a plot against Hitler. He considers that as a soldier he should have no thought of politics.

Despite concern for his wife and young son and the fact that he no longer enjoys the complete confidence of Hitler and his close associates, he gradually becomes more sympathetic to the views of the anti-Nazis. As a soldier he sees that the war, as directed by Hitler, is in vain. Only after a final, stormy interview with Hitler does he join the plot. The attempt to assassinate Hitler fails. Meanwhile Rommel is injured by a strafing Allied plane. By the time Rommel has recovered Hitler has learned that he was implicated in the plot. Rommel is confronted with confessions of others and, after saying good bye to his wife and son, goes out of his home to his death.

Seen at the home office. Reviewer's Rating:
Very good.—M. Q., Jr.

Release date, October, 1951. Running time, 88 minutes. Rating, "A" (1022). General audience classification. Rommel James Mason Dr. Karl Sirolin Cedric Hardwick Frau Rommel Jessica Tandy Luther Adler, Everett Sloane, Leo G. Carroll, George McCready, Richard Boone, Eduard Franz, Desmond Young, William Reynolds, Charles Evans, Walter Koenig, Robert Donat, Leo, Robert Coote, Richard Elmore, John Vooper, Sean McClory, Dan O'Herrity, Scott Forbes, Victor Wood, Lester Matthews, Mary Carroll, Paul Cavanagh, Lumsden Hare, Jack Baston, John Goldsworthy, Carlton Young, Freeman Lusk, Trevor Ward

Build Kansas Drive-In

A new drive-in theatre is under construction at Hiawatha, Kan.

The National Spotlight

ATLANTA

Trade in all downtown theatres very good with Loew's Grand playing "Angels in the Outfield" for a second week. Others playing are: Art, "The Magnet"; Fox, "His Kind of Woman"; Paramount, "Flying Leathernecks"; Rialto, "Sirocco"; Roxy, "Let's Go Navy" and "Cavalry Scout" . . . On the row visiting were: John Crovo, Arcade, Jacksonville, Fla.; Mack Jackson, Strand and Jackson theatres, Alexander City, Ala.; Bill Boswell, Greenland, Greensboro, Ga.; and Walter Griswold, Lam Amusement Co., Rome, Ga. . . . Harold Watson, has resigned from the Claughton Theatres in Miami, Fla. . . . B. B. Garner, president of Talga theatres in Florida, has announced that R. T. Mullins has been appointed manager of the Drive-in at Tallahassee, Fla., replacing A. E. Scruggs. . . . Gene Stone manager of the Florida theatre, Haines City, Fla., has resigned. . . . Louis Hutchins, former owner of the Ritz, Austell, Ga., back on the row after being ill.

BALTIMORE

Business in general continues to be good in Baltimore theatres with "David and Bathsheba" leading the first runs. "Iron Man" at Loew's doing well as is "Cyrano" at Keith's and "His Kind of Woman" at the Hippodrome. Holdovers of "People Will Talk" fourth week Town and "Adventures of Captain Fabian" second week Mayfair holding well. . . . Harry Martin, Broadway theatre operator for 30 years, passed away. . . . The Town Drive-In, California, Md., has been refurbished with a new marquee. . . . Bernard J. Rosen, Victory, has been recalled to the Army as a Lieutenant and is now stationed in New Orleans. . . . Morris Oletsky now booking and buying for the Dunbar and Rio Theatres. . . . C. Elmer Nolte, Jr., Durkee Theatre exec and State chairman of the "Movietime in Maryland" campaign headed a visitors' tour to the Shrine's Children's Hospital in Philadelphia. . . . John Alderson, Centre theatre manager, has a nightly news analysis program over WFBR (ABC). . . . Eastern Shore district heads of Movietime are Harold De Graw, Schine Theatres, as district chairman; Newell Howard, Ulman Theatres, publicity chairman; Sam Mellits, finance chairman.

BOSTON

"David and Bathsheba", at the Paramount and Fenway theatres was the standout in a week of unseasonal heat, pulling in an impressive gross in its first week. "Here Comes The Groom" at the Metropolitan was satisfactory in its first week. . . . Morey "Razz" Goldstein, general sales manager for Monogram and Allied Artists was in town visiting circuit heads on the company's policy of one important picture a month in color. . . . Russell Quirk, formerly with the State Department in Washington has been

named assistant to Tom Dowd, manager of the Beacon Hill theatre. . . . Harry Garland and his son Kenneth, newcomers to the industry have taken a lease on the Palace, Lowell from owner John Ganem with Joe Cohen to handle the buying and booking. . . . Frank Castagnetti and Sam Dinerstein have been reappointed projectionists at the Needham, Needham, when this theatre reopened under the new management of Stanley Summer and associates. . . . Actress Vanessa Brown, starred in "The Basketball Fix" was in town to meet the press.

BUFFALO

Walter Burgon, who has been assistant manager at the Center theatre for many years, has been named acting manager at that downtown first run. . . . Al Sicignano, Bernard Levy and Max Fellerman were in town with Edward L. Hyman, vice president of United Paramount for conferences with local and Rochester Paramount theatre heads. . . . Elmer F. Lux, who is national canvasman and Mrs. Lux, and Murray Whiteman, chief barker, Tent No. 7, and Mrs. Whiteman, will attend the mid-year convention of Variety Clubs International in Toronto, October 4, 5, and 6. . . . Basil Brady, 61, a former vaudeville actor and film distributor, died here. In 1927 Brady was president of the Film Board of Trade of Buffalo. He at one time headed a firm here that distributed MGM films and Pathé News. . . . The preview-buffet affairs at the Variety Club are being changed from Sunday to Saturday. . . . Many from Buffalo attending the TOA meeting in New York.

WHEN AND WHERE

- October 11-13:** Joint convention, Theatre Equipment and Supply Manufacturers' Association and Theatre Equipment Dealer Protective Association, Ambassador Hotel, Los Angeles.
October 16, 17: Annual convention, Allied Theatre Owners of the Mid-South, Hotel Gayoso, Memphis, Tenn.
October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.
October 30-November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.
November 6, 7: Annual fall convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.
November 13-15: Annual convention, Associated Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.
December 11, 12: Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

CHICAGO

"David and Bathsheba" continued to roll with a second week of over \$40,000 (after a giant first session of \$50,000) and "Angels In The Outfield" (with MGM singing star Jane Powell on the stage) was off to a fast start at the Oriental. Among the new bills were "Rhubarb" plus "Roadblock" at the Grand, "Here Comes The Groom" with a stage show at the Chicago, and "The Big Carnival" plus "Passage West" at the Roosevelt. . . . Holdovers "People Will Talk" at the Woods and "Kon-Tiki" in its eighth week at the Surf were still doing better than average business. . . . Two new films, "Galloping Major, Inc." at the Esquire, and "Angelo" at the World Playhouse looked promising. . . . Several more houses in the Chicago exchange area reopened or were scheduled to do so shortly. Among them were the North Center (after settlement of a labor dispute) Avon, Lindy on Ogden Avenue, and Norwal, all in Chicago; Town, Cicero; Hinsdale, Hinsdale, Ill. (after a season of summer stock); and Brandt, Harvey, to be operated by Duke Shumow after complete renovation. . . . The Graziano-Janiro fight on home TV hit the box office here with that evening's receipts falling far below normal.

CINCINNATI

"David and Bathsheba," after a \$25,000 week at the Keith theatre, with a scale of 75 cents to \$1.20, still is strong in a hold-over week. Other current attractions include: "That's My Boy," second week at the RKO Albee; "The Mob," RKO Palace, where Broderick Crawford made personal appearances on opening day; "The Magic Face," dualed with "This Is Korea," RKO Grand; "The Bachelor and the Bobby-soxer," plus "The Reformer and the Red-head," first half, RKO Lyric, with "Command Decision" and "12 O'clock High," second half; "Iron Man," Capital and "Tales of Hoffman" at roadshow prices, at the Guild. . . . Picture houses may have less, or possibly no competition from the legitimate theatre here this season. . . . John C. Tietsworth, formerly manager of the Ames theatre, in Dayton, Ohio, has been appointed manager of the Art theatre there, succeeding Ed Morris, who has resigned.

CLEVELAND

"David and Bathsheba" opened to terrific business at the Allen theatre at advanced admission prices. . . . Approximately 800 movie personnel, including local and out-of-town exhibitors, local distributors and all exchange personnel filled the W.H.K. studio theatre for the Movietime U.S.A. kick-off rally. . . . The \$1,000,000 anti-trust suit filed by the G. & P. Amusement Company of Cleveland, operating the Moreland theatre and naming as defendants the Regent Theatre Company,

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its president Paul Gusdanovic, Co-operative Theatres of Ohio and five distributors got under way in federal court before Judge Enrich Freed. . . . Motion Picture Council of Greater Cleveland held its first fall meeting with new president, Mrs. Florence Craig, presiding and Virginia Beard of the Cleveland Public Library as speaker.

COLUMBUS

"David and Bathsheba" doing extra capacity business in its first week at RKO Grand at \$1.19 top. "Meet Me After The Show" showed strength at RKO Palace and Loew's Ohio engagement of "The Mob" helped by opening day personal appearances of Broderick Crawford. Loew's Broad had fairly strong dual bill in "Teresa" and "The Tall Target". . . . Leo Yassenoff of Academy theatres was presented with the Sanford I. Lakin award for service to the community. . . . Edward Lamb, owner of WTVN, ABC and Dumont video outlet here, revealed that he had bid for a downtown location for a new studio building for the station. . . . Pat Crowe, veteran local vaudeville and radio entertainer, died of a heart attack following a collapse in the RKO Palace. . . . Mrs. Dorothy Haag of Columbus won second place in the national Twentieth Century-Fox 'Bride of Paradise' contest conducted by Loew's Ohio during engagement of "Bird of Paradise." Phyllis Rine of Newark, Ohio won third place.

DETROIT

Capacity crowds at the Madison greeted "David and Bathsheba." The opening was televised. . . . Michigan is also enjoying big crowds with "Here Comes The Groom." "Four in a Jeep" is its companion picture. Adams has "Angels in the Outfield," a hold-over. "The Basketball Fix" now playing at the Palms. "Peking Express" is the main feature. Fox is doing nicely with "The Mob" plus "Criminal Lawyer." "People Will Talk" is doing average business at the United Artists in its third week. . . . Big attraction for the celebration of the Fox Theatre's 23rd anniversary beginning next week will be a stage show starring TV star Dagmar. . . . John Derek and Donna Reed will make a personal appearance to exploit the Detroit premiere of "Saturday's Hero" which is due at the Palms September 30. . . . The annual convention of Allied Theatres of Michigan which was supposed to have been held September 25 and 26 was postponed to December 3, 4 and 5 according to Ernest Conlon, new Allied executive secretary.

DENVER

"David and Bathsheba," on roadshow at the Paramount, is staying over for at least a second, having had a packed week for the first. "Rhubarb" stays at the Denham for a second, and "Meet Me After the Show" with "Pardon My French" moves to the Rialto after a good week at the Denver and Esquire. Other first runs include "Thunder on the Hill" with "Stand Up and Sing" at the Aladdin, Tabor, Webber; "Night Into Morning," Broadway; "Angels in the Outfield" with "Indian Territory," Orpheum; "Five" and "Kid from Amarillo," Rialto. . . . W. H. Ostengerg III, Scottsbluff, Colo., theatre owner, father to new baby, Helen Elizabeth.

HARTFORD

Downtown first-runs included "Flying Leathernecks," Loew's Poli; "Jim Thorpe—All American," Warner Strand; "Comin' Round the Mountain," E. M. Loew's and "Warpath," Allyn. . . . Andre Blowey has been named assistant manager of the Crown Theatre, Hartford. . . . A long-term lease by the E. M. Loew circuit on the Court Square theatre, Springfield, Mass., expires February 28, 1952, with the Court Square Theatre Co., Inc., new lessee, planning to install a policy of legitimate stage attractions over a five-year period. Elihu Glass, operator of the Majestic theatre, West Springfield, Mass., is managing director of the new company. Sam Schechter has been managing the Court Square for the E. M. Loew interests. He will manage the circuit's State theatre, Holyoke, Mass., when current lease on the Springfield house runs out. . . . John J. Scanlon, manager of the Warner theatre, Torrington, Conn., has been given additional duties of city manager for the circuit, supervising the Warner and Palace theatres. George Harvey, Palace manager, has resigned. Peter Stoner has been named house manager at the latter house.

INDIANAPOLIS

A luncheon at the Lincoln Hotel is planned by the local Movietime, U. S. A., committee as the highlight of its kickoff program Oct. 8. . . . Color video is making its debut here this week in experimental broadcasts each morning for half an hour by WFBM-TV. . . . Ruth Bundsold, a veteran of six years at the Rivoli in Muncie, reports at Loew's Tuesday as assistant to manager Howard Rutherford. . . . George Settos, interstate operator with headquarters here, has taken over the Tower at Louisville from the Henry Riess estate. He plans extensive re-decorating before a formal opening Nov. 1. . . . Settos also will reopen the Howard, Indianapolis neighborhood house closed last summer by its former operator, John Roach. Carl Schwyn has acquired the East 30th Street drive-in at Fort Wayne. . . . Al Borkeinstine, Fort Wayne exhibitor, entertained film salesmen, branch managers and upstate exhibitors at his Lake Wawasee cottage last week. . . . "His Kind of Woman" was the leader at the box office here last week, taking a nice \$12,000 at the Indiana.

KANSAS CITY

The Midland is holding over "Angels in the Outfield." "Force of Arms" started at the Paramount. "Comin' Round the Mountain" is a single bill at the Fairway and Uptown, accompanied by "I Was an American Spy" at the Granada and Tower. "Behave Yourself, accompanied by "Five," is doing well at the RKO Missouri. "Tales of Hoffman" is at the Kimo. . . . Howard McMurdy, assistant to Nick Sonday at the Fox Midwest Uptown, has been appointed manager of the Waldo, Fox Midwest suburban, succeeding William Pannell, resigned. . . . The Allied unit of the Kansas City exchange area will hold a one-day meeting November 30, and sponsor an all-industry ball that evening. . . . The Esquire is closed for refurbishing.

LOS ANGELES

"His Kind of Woman," currently screening at the Orpheum, El Rey and Hawaii. . . . "Behave Yourself," coming into the

Pantages and Hillstreet. Other openings were "The Strip" and "The Law and the Lady" at Loew's State and the Egyptian, "Thunder on the Hill" at the United Artists circuit, "Adventures of Captain Fabian" and "The Sea Hornet" at the Los Angeles group and "A Streetcar Named Desire" at Warner's Beverly Hills theatre. Continuing at the two Paramounts was "Here Comes the Groom" while still showing were "David and Bathsheba" in a third week at the Chinese and Globe, "A Place in the Sun" at the Fine Arts and "Five" at the 4 Star. . . . Earl Collins, formerly with the local Republic branch, has taken over the Rennie and Town theatres in San Fernando with his associates. . . . Gopar Theatres, Inc., has acquired the four Bill Kupper & Associates Burbank houses, the Burbank, Magnolia, Major and California. . . . Darryl Johnson and Bert Jones have taken over the Reseda in Reseda, with Aldon Brinham continuing as manager. . . . Shopping for supplies and product were Wade Loudermilk of Buckeye, Arizona, Moses Hernandez of the Royal in Guadalupe and William Lowenbine of the Rio in San Diego.

LOUISVILLE

Offerings in the first run theatres here included: "Here Comes the Groom" and "Triple Cross" at the Rialto; "Cattle Drive" and "Yukon Manhunt" at the Strand; "The People Against O'Hara" and "Smuggler's Gold" at Loew's. The Mary Anderson featured "Tomorrow Is Another Day" while the Kentucky showed "A Millionaire for Christy". "Meet Me After the Show" and "Fugitive Lady" went to the Brown following a previous week at the Rialto. The Scoop offered "Born Yesterday" and "All The King's Men". . . . Getting the Kentucky theatre, Marion, Kentucky in shape to compete with next summer's heat, W. E. Horsefield, owner, had just completed the installation of a 25-ton Frigidaire Air Conditioning System. Also according to Mr. Horsefield a Louisville architect is now working on plans for a complete remodeling of the front of his Morgan theatre at Morganfield, Ky. . . . Out of town exhibitors seen on the row recently included: C. O. Humston, Lyric, Lawrenceburg, Ky.; Homer Wirth, Crane, Ind.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; A. N. Miles, Eminence, Eminence, Ky.; Bob Enoch, Star-Lite drive-in, Elizabethtown, Ky.; Mr. and Mrs. A. V. Luttrell, Star, Russel Springs, Ky.; Hugh Kessler, Pal, Palmyra, Ind., and A. H. "Bubba" Robertson, Majestic, Springfield, Ky. . . . Arville Ward reports he has taken over the operation of the Hill Crest drive-in theatre, Hartford, Kentucky, formerly controlled by J. C. Hardesty.

MEMPHIS

First run attendance held its own as 65,000 children returned to school for the first week after summer vacation. Neighborhoods reported a mild slump in attendance but had a big week-end. Loew's Palace reported a strong opening with "The Mark of the Renegade." Loew's State got off to an average start with "Iron Man". Malco, after a good week with "Dear Brat" held it over. Warner reported good business with "Force of Arms." Strand had full houses with "Here Comes the Groom," and seemed to be leading the attendance parade. . . . Herbert Kohn, Malco official, was named chairman of the Memphis Council

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of Jewish Federation and Welfare Funds. . . Linden Circle staged a theatre party for National Kids Day under sponsorship of Kiwanis Club. . . Tipton theatre, operated by A. A. Tipton at Caraway, Ark., and Dixie theatre, operated by Gordon Hutchins at Corning, Ark., which were shut down most of the summer, have been reopened and are doing a fine fall business, the owners report. . . Joseph Winkler, owner of Savoy at Macon, Miss., has just purchased Gay theatre at Olive Branch, Miss., he reported on a booking trip to Memphis. . . J. B. Summers has bought Jan theatre, Como, Miss., from Chester Bailey and Frank Fisher. . . Exhibitors shopping on film row included Walter Lee, Heber Springs; William Elias, Osceola; W. D. McFarland, Hornersville; L. S. Haven, Forrest City; Paul Shafer, Marked Tree; Gene Higginbotham, Leachville.

MIAMI

A hold-over was "Jim Thorpe-All American" at the Embassy, Variety; "Little Egypt," Lauderdale's Gateway; "Force of Arms," Paramount, Beach; "A Millionaire for Christy," Carib, Miami, Miracle; "Tomorrow is Another Day," Florida, Sheridan; "The Lady and the Bandit," Lincoln, Town; "Teresa," Flamingo; "His Kind of Woman," Olympia with a stage show; and "Cyrano" doing a triple stand at Mayfair Art, Surf and Cameo. Town had "Little Egypt" for the midnight viewers. . . The Variety theatre stage was the setting for a public presentation to the theatre's doorman, Louis W. Shearer, of the Courtesy Award of the Miami Beach Chamber of Commerce. . . New assistant at the Colony Art is Bevan Sharpless. . . Sol Patchen is now student assistant at the Beach. . . Carl Jamroga, manager of the Beach, has been appointed city manager of the Florida State Theatres of Miami Beach. . . Wayne R. Page, manager of the Lyric theatre, Stuart, Fla., is the father of a daughter, born to Mrs. Page Sept. 12.

MILWAUKEE

More holdovers were "People Will Talk" at the Wisconsin; and "David and Bathsheba" at the Strand. At the Towne, "His Kind of Woman" was viewed while at the Palace "The Strip" was playing. "Here Comes the Groom" plus "This is Korea" was shown at the Riverside. "Force of Arms" played at the Warner. . . The Mars theatre at La Farge, Wis., has been taken over by Ben Brown. Harold Callaway was the former owner. . . Several stars are coming to town in the near future to appear in stage productions. They include Charles Boyer, Sir Cedric Hardwicke, Charles Laughton, and Olivia DeHavilland. . . "Oliver Twist," which ended its fourth week at the Downer, breaking house records.

MINNEAPOLIS

"Here Comes The Groom" is at Radio City; "A Millionaire For Christy" at the State; "Short Grass," Lyric; "David and Bathsheba" is playing its fourth and final straight week at the Century; "Little Egypt" is at the Gopher; "Mr. Belvedere Rings the Bell" at the World. . . The Anoka theatre and the New Home Grill and Dairy Bar, Anoka, Minnesota, are



"What time is the movie over three times?"

MOTION PICTURE HERALD

joint sponsors of Jim Dandy's Birthday Club for school children from the first through the sixth grades. . . A. T. Crawmer, manager of the Minneapolis branch of the National Theatre Supply Company, is starting his 25-year of employment with the company. . . The Dewmar theatre, Washington Springs, South Dakota, is being modernized. Dewey Grabinski is the manager. . . The Morris theatre, Morris, Minnesota, is being redecorated. Bonnie Benfield is the manager.

NEW ORLEANS

Holdovers are "Angels In the Outfield" in a second week at Loew's State and "Tales of Hoffmann" for a third week at the Civic. "David and Bathsheba" opened to healthy business at the Joy. "Five" is at the Center; "His Kind of Woman" at the Orpheum; "As Young As You Feel" at the Saenger; "Moonlight Bay" at the Tudor and "The Prowler" at the Globe. . . Paramount, Gulf Theatres, Inc., sold the Isis theatre, Pensacola, Fla., to the First Building Corp., Pensacola, who have leased it to J. C. Hester, owner operator of the Florida that City. . . In booking were W. E. Limroth, Giddens and Rester Circuit, Mobile, Ala.; from Mississippi, Jack Downing Brookhaven; Stanley Taylor, Crosby; E. W. Clinton, Monticello; E. A. Delaney, Magnolia; and Mrs. I. Oberlin, Natchez. From Louisiana, William Sendy, Patio; Milton Guidry, Lafayette; E. R. Sellers, Cecilia; Mrs. Dave Lutze, Barksdale; Claude Darce, Morgan City; F. G. Pratt, Jr., Vacherie; Harold Dacey, Raceland; and Mrs. Helen Sanders, Mandeville.

OKLAHOMA CITY

Downtown first-run theatres were showing: Criterion, "Rhubarb"; Harber, "People Will Talk"; Midwest, "Mr. Imperium"; Warner, "Force of Arms"; State, "I Was an American Spy" plus "Let's Go Navy".

Center, "Happy Go Lovely". . . Oklahoma Tax Commission reports sales tax for the month of July, for theatres at \$33,156 tax, as compared with \$35,346 for the month of July, 1950. . . Theatre Concessions, Inc., Nevada, has been granted a permit in Oklahoma. . . Mrs. Edna Vaughn, is the new manager at the Del City theatre. . . Contract has been let to W. P. Morton, for a drive-in theatre for R. Lewis Barton. This will be the 11th theatre in the Barton chain.

OMAHA

The reception for "David and Bathsheba" at the Orpheum brought waiting lines and the first week went approximately \$10,000 over the average, with advanced prices in effect. It has been held for a second week. . . William Miskell, Tri-States district manager, was one of the state luminaries attending investiture services for the Msgr. Leo Keating, a domestic prelate at Grand Island, Neb. . . Mr. Miskell has announced Sadler's Wells Ballet will be at the Orpheum November 8 and "Member of the Wedding" starring Ethel Waters at the Omaha November 27-28. . . Burglars entered the National Theatre Supply Company offices through a window, pried open the safe and escaped with an undetermined amount of cash. . . The new Fox theatre at Sidney, Neb., has a tentative opening date of October 16, according to Ray Davis, Fox Intermountain district manager.

PHILADELPHIA

City amusement taxes for the first eight months of this year dropped \$338,950 under the 10 per cent levy collected last year during the same period, it was reported by the City Treasurer's Office. . . Warners' Stanley again sold its 2,900 seats on a reserved seat basis for the Saddler-Pep fight on Wednesday (26). . . "Mr. Roberts," the Broadway stage play, is the first in the

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series of plays and musicals to be presented during the season at the Capitol, Pottsville, Pa. . . . Kenneth Drake named assistant manager of Warners' Arcadia, Wilmington, Del. . . . Charles MacDonald, manager of the Southern, York, Pa., left the industry to become manager of Blackstone, the magician. . . . James F. McHugh, who started with the Warner theatres in 1931 as an usher at the Earle and in recent years managed Philadelphia area houses has been named manager of the Ardmore in suburban Ardmore, Pa. . . . Warners' Mastbaum, largest of the circuit's houses in the area seating 4,500, will add stage shows from time to time as a regular house policy, starting with a bill headed by record singer Patti Page and Guy Mitchell for the October 11 week. Stage shows will continue at Warners' Earle and it is reported that the Fox is also negotiating with the musicians' union for the possible return of stage shows. . . . The Greater Philadelphia Council of Motion Picture Exhibitors, including the chains and independents, has postponed its own attendance exploitation drive to give fullest support to the Movietime U.S.A. campaign in Southeastern Pennsylvania. Frank H. McNamee, Coordinator of Movietime in this area, has set up offices in the Earle Theatre Building in space donated by Warner Bros.

PITTSBURGH

"David and Bathsheba," playing at slightly advanced prices, did an excellent \$25,000 for its opening week at the J. P. Harris and appears headed for a three-week run. Loew's Penn kept "Angels in the Outfield" for a second week and the gross stayed up as did "Flying Leathernecks," which moved from the Stanley into the Warner. "Pickup" had an auspicious opening weekend in the Fulton and the Stanley did well with "Force of Arms." . . . The 20-year-old "Blue Angel" which is getting the highest prices of the downtown theatres will have a three-week run in the Art Cinema. . . . Bill Zeilor, formerly manager of the J. P. Harris, has been transferred to the main office of the Harris Amusement Company as assistant to publicity director Ken Hoel. Sam De Fazio, who was manager of the Harris for many years returns there and Les Bowser has been promoted to the Liberty theatre managerial post. . . . The Stanley has joined the Fulton as an outlet for television fight pictures. Both played to big audiences with the Willie Pep-Sandy Saddler fight.

PORTLAND

"Flying Leathernecks" did smash business at the large Oriental and Paramount, and it is moving over to the Mayfair for a second stanza. . . . "Angels in the Outfield" is being held for a second week at the United Artists. "Ballerina" is holding for a second week at the Guild. "Here Comes the Groom" at Orpheum and Oriental. "Saturday's Hero" is at the Paramount. "Jim Thorpe—All American" at the Broadway. . . . Ike Geller opened his remodeled Alladin theatre with son-in-law Sol Maizels as manager. . . . All six of Portland's drive-in theatres have been doing rush business due to the break in the weather. . . . Jack Mallow of the J. J. Parker circuit invented "Wives Day." Promotion called for taking Mrs. John Doe to the fall opening, dinner

and then a show. Take doubled at nearly all first run houses and will be made into an annual affair.

SAN FRANCISCO

Top grosser in town was "Rhubarb" at the Paramount theatre. . . . New pictures on Market street are "An American in Paris" at Loew's Warfield, "The Day the Earth Stood Still" at the Fox and "Two of a Kind" at the Orpheum. . . . "A Streetcar Named Desire" is set to open in a pre-release engagement at the St. Francis, October 5 and "The River" (roadshow) will open October 11 at the Stage Door. . . . Members of the Variety Club are working on plans for a Halloween party October 26. . . . Dan McLean and Lee Dibble, Co-owners of the Embassy, celebrated the fifth anniversary of their Starlight Room (which adjoins the theatre) with a huge party to which all theatre people were invited. . . . The Ellis, owned by Mr. McLean and Mr. Dibble, has inaugurated a new policy of three changes weekly and Sol Cohen is the house manager. Formerly a first-run neighborhood, the house is now a second-run in the Fillmore district. . . . The Fox has installed a large electric sign on the side of the theatre to let patrons know the space adjoining the theatre on Market Street is for "Free Parking." . . . Norris Kemp has commissioned San Francisco's Gale Santocono to enlarge and remodel his Pinecone theatre at Brookings, Oregon.

ST. LOUIS

New openings included "Mask of the Avenger" at Loew's State; "People Will Talk" and "The Scarf" at the Missouri; "Force of Arms" at the Fox and "Try and Get Me" at the Shubert. . . . The Shady Oak theatre, an art theatre for the past several years is going back to second-run status and offers "Show Boat" as its opening attraction. Due to the boom-town atmosphere of Clayton, Missouri, a suburb of St. Louis, the move was made. . . . "David and Bathsheba" stays on for another good week, its third, at the St. Louis. . . . Interest in the follow-up film of the Robinson-Turpin fight remained at fever pitch. . . . Not only film business but public interest in coming attractions is on the rise in this sector.

TORONTO

Canadian premiere of "Worm's Eye View," a British film, opened at the Hollywood theatre. Other openings included "Thunder on the Hill" at the Odeon Toronto, "Pickup" at the Downtown, State, Crest, Glendale and Scarborough, "The Law and the Lady" at the Uptown, and "Saturday's Hero" at the University and Nortown. "Show Boat" remains for a fifth week at Loew's, as does "Kom-Tiki" at the Towne Cinema. "Bitter Rice" held over for a fourth week at the International Cinema while "David and Bathsheba" stayed for a third week at the Victoria. "Flying Leathernecks" at the Imperial and "Captain Horatio Hornblower" at the Shea's and Eglinton were second week holdovers. . . . Legitimate theatre opens in Toronto with "The Death of a Salesman" at the Royal Alexandra. . . . "Tales of Hoffman" opening at the Towne Cinema October 5 with advance ticket sales. . . . Local film colony saddened by the death of Jacob Miles, veteran Winnipeg exhibitor. . . . Paul

Nathanson, president of Theatre Properties (Hamilton) Limited, is now finalizing sale of that company's business and assets, which include the 2,007-seat Palace and 2,259-seat Capitol, to Samuel Lunenfeld of Toronto, head of Sybil Investments Limited. Odeon will continue to operate both houses, having renewed its lease on a long-term basis.

VANCOUVER

Henry Morton, 60, president and managing director of Odeon-Morton theatres, Winnipeg, died following a brief illness. A past president of the Manitoba Exhibitors Assn., he was a member also of the Saskatchewan Exhibitors Association. . . . Herbert Call former film exchange manager for Columbia at Calgary and Vancouver, died suddenly from a heart attack in Vancouver. He was 42. . . . Holdovers are holding down business but most of these theatres are doing better than usual. "Bitter Rice" at the Studio, in its fourth week, is still strong. "Here Comes the Groom" in its fourth and final week at Capitol, with "Captain Horatio Hornblower" doing above average on its second week at the Orpheum. The best among new releases is "The Browning Version" at the Vogue, and "Best of the Badmen" plus "China Sky" at the Cinema. "David and Bathsheba" playing at road show prices at the Strand is also doing well. Also playing "Excuse my Dust" and the Turpin-Robinson fight picture at the Dominion; "Hoosier Hotshots" on stage plus "Stop That Cab" at the Hastings; "Mark of the Renegade" at the Plaza; "Katie Did It" at the Paradise; and "Gun Crazy" plus stage show at the State. . . . Cliff Palmer of Vancouver has taken over the 200-seat Community theatre at Keremeos in the British Columbia interior from Charles Gough. . . . A new theatre is under construction at Sturgis, Saskatchewan, by Sam Holmberg and Buster Grass of that town. The house will seat 450. . . . Mr. and Mrs. O. Paller have taken over the 450-seat Cambie in Vancouver from the Odeon circuit.

WASHINGTON

New openings included "Here Comes the Groom" at the Warner; "Fugitive Lady" and "This is Korea" at the Metropolitan; "Angels in the Outfield" at the Capitol; "Thunder on the Hill" at RKO Keith's; "Bitter Rice" and "Pagliacci" at the Little. Holdovers included "David and Bathsheba" at the Palace; "La Ronde" at the Plaza; "Bright Victory" at the Playhouse; "Oliver Twist" at the Dupont, and "The Prowler" at Trans-Lux. Carryover for the week was "People Against O'Hara" at the Columbia. . . . Loew's Palace and Capitol will have a midnight show "Asylum of Horrors" on September 28. . . . The Trans-Lux has booked "A Place in the Sun" starting October 8. . . . RKO Keith's had theatre television again on September 26 when they televised the Sandy Sadler-Willie Pep Featherweight Championship Fight. Tickets sold for \$1.20. . . . Morton Gerber, Chief Barker of Variety Club Tent No. 11, and Fred S. Kogod, chairman of the Welfare Committee, presented a 16mm reversible projector to the Washington Hearing Society. . . . William Janof, an associate member of Tent No. 11, died September 16. . . . In observation of National Kids Day, the Kwanis Club of Prince Georges County hosted 2,000 youngsters at four of Sidney Lust's Maryland theatres: The Hyattsville, Kaywood, Cheverly and Allen.

The Hollywood Scene

Laughter Pays Biggest Dividends, Says Bernds

by WILLIAM R. WEAVER
Hollywood Editor:

It's old news that the job of making people laugh is no laughing matter, and that most of the great comedians are by nature serious to the point of profundity, but it may not be so widely comprehended that it is this innate seriousness which motivates them to enter the comedy field. Maybe they don't comprehend this fully themselves.

The fact emerges gradually from extensive converse with such an one of them as big, thoughtful, unsmiling Edward Bernds, the writer-director whose film career started with the first recording of the late Douglas Fairbanks' voice for the screen and is focused now on preparation of the material the world will laugh at in the forthcoming Joan Davis feature for Columbia, "Harem Girl".

Was a Radio Engineer When Sound Came

The man who directed the last seven Blondie pictures, also writing five of them, was a tip-top radio engineer when sound came to the screen and was drafted by United Artists to install and administer the sound equipment with which the athletic Doug, skittish in the knowledge that his voice was no match for his muscles, sought to hurdle the new hazard. Controlling the decibels was no problem for Mr. Bernds, but getting comedy onto the screen was a prob-

lem for all hands in those days, and he believed then as now, that the world needs comedy in its entertainment more keenly than any other type of content.

Coming to the fore in Hollywood about then was a young director named Frank Capra who seemed to have mastered the trick of combining action and dialogue to get a comedy effect, and he attached himself, as sound technician, to the Capra production team, knowing for sure he was right when "It Happened One Night" came along.

"Gasoline Alley" May Be First of a Series

The current Bernds contribution to the mirth of the nation is "Gasoline Alley," which he feels was a fairly good start toward establishing the cartoon family as a screen entity, and the successor to that is "Corky of Gasoline Alley," now going into release, which he regards a little more highly. Whether the series will be run on out, as the Blondie series was, remains to be decided on the basis of exhibition results of these two. Meanwhile he's proceeding with the earnestness of the fine craftsman wedded to his work, to create, shape and shrewdly time the rollicking business that will go into "Harem Girl."

Writer-director Bernds says a belly-laugh is worth a barrel of lessons, and a good deal more properly the responsibility of the en-

tertainment screen to provide. He's going to play out his career on that basis.

Nine Films Started

Nine pictures were started during the week.

"The Merry Widow," Technicolor, is being produced for MGM by Joe Pasternak, with Curtis Bernhardt directing Lana Turner, Richard Hayden, Fernando Lamas and others.

"The Hour of Thirteen" is produced for MGM in London by Hayes Goeta, with Peter Lawford, Dawn Addams and others directed by Harold French.

Columbia got rolling on "The Marrying Kind," with Judy Holliday, Madge Kennedy and John Harrison, produced by Bert Granet and directed by George Cukor.

George Sherman is directing "Steel Town," Technicolor, for U-I, with Ann Sheridan, John Lund and Howard Duff, producer credit going to Leonard Goldstein.

Associate-producer Joseph Kane began shooting "Hoodlum Empire," with George Raft, Brian Donlevy, Claire Trevor and Vera Ralston, for Republic.

Associate-producer Herman Millakowsky started "Bal Tabarin," for Republic, in Paris, with Muriel Lawrence and William Ching as principals.

Edward J. White began filming "The Last Musketeer" a Rex Allen number for Republic, directed by William Witney.

Sam Katzman went to work on "Golden Hawk," for Columbia, with Sidney Salkow directing Rhonda Fleming and Sterling Hayden.

"Night Stage to Galveston," produced by Armand Schaefer and directed by William Bradford, is a Gene Autry vehicle for Columbia release.

THIS WEEK IN PRODUCTION:

STARTED (9)

COLUMBIA

Golden Eawk
Night Stage to
Galveston

The Marrying Kind

MGM

The Hour of Thirteen
(London)
The Merry Widow
(Technicolor)

REPUBLIC

Hoodlum Empire
Bal Tabarin (Paris)
The Last Musketeer

UNIVERSAL-INT'L

Steel Town
(Technicolor)

FINISHED (5)

MONOGRAM

Northwest Territory
(Lindsey Parsons
Prod.)

REPUBLIC

Captive of Billy the
Kid

20TH CENTURY-FOX

Phone Call from a
Stranger

WARNER BROS.

I'll See You in My
Dreams

SHOOTING (29)

COLUMBIA

Death of a Salesman

INDEPENDENT

The Bushwackers
(Jack Broder Prod.)
Three for Bedroom C
(Brenco Prod.;
Cinecolor)

LIPPERT

For Men Only (H-N
(Production)

MGM

Skirts Ahoy
(Technicolor)

Young Man in a
Hurry

The Invitation

Scaramouche
(Technicolor)

Ivanhoe (Technicolor)

Belle of New York
(Technicolor)

PARAMOUNT

At Sea with the
Navy (Hal Wallis
Prod.)

Somebody Loves Me
(Perlberg-Seaton
Prod.; Technicolor)

Son of Paleface
(Technicolor)
Shane (Technicolor)

RKO RADIO

The Korean Story
Big Sky (Winchester
Pic.)

Androcles and the
Lion

20TH CENTURY-FOX

Five Fingers
Wait Till the Sun
Shines, Nellie
(Technicolor)

Belles on Their Toes
(Technicolor)
Return of the Texan

UNITED ARTISTS
High Moon (Stanley
Kramer Prod.)

UNIVERSAL-INT'L
The World in His
Arms (Technicolor)
Francis Covers the
Big Town

WARNER BROS.

About Face (color)
Where's Charley?
(Technicolor)

Crimson Pirate
(Technicolor)

Room for One More

The Lion and the
Horse (color)

Rank to Back 20 Pictures Next Year

LONDON: J. Arthur Rank told stockholders last week he was planning to invest in about 20 films during the coming year, with 15 to be made at Pinewood with National Film Finance Corporation assistance and the balance at Ealing. He admitted that continuing use of the Denham studios depended on some form of American cooperation, either through some kind of cooperative agreement or else an outright lease.

In his report, Mr. Rank confirmed the provisional figures issued some time ago and said the past fiscal year had reflected a steady, heartening progress which justified the policies adopted after the disastrous reverses of 1949.

Mr. Rank disclosed that of his company's \$25,200,000 overdraft, approximately only \$9,800,000 are now concerned with production. The remainder is the responsibility of theatre supply manufacturing and other companies. Provision for potential losses on films produced in earlier years has been made in the amount of about \$4,200,000.

The report said that, despite many problems, the Rank theatres had been able to maintain box office attendance and receipts on the same level as last year. Mr. Rank also expressed his wholehearted support of the NFFC group production scheme under which financing is arranged on the basis of General Film Distributors guarantees, cash from the NFFC and completion guarantees furnished jointly by GFD and NFFC. Mr. Rank said he thought all of his theatres would be able to satisfy the 30 per cent quota "even though it has not been easy to do so during the past year."

SIMPP Considers Setting Up Foreign Division

The distribution committee of the Society of Independent Motion Picture Producers, meeting in New York this week established a three-man sub-committee to study ways of increasing foreign revenue of Society members.

The group, headed by James Mulvey, president of Goldwyn Productions, also includes George J. Schaefer and Edward Peskay. It will decide whether the establishment of a foreign department, run by representatives stationed in Europe, is desirable. Ellis G. Arnall, SIMPP president, who presided, said the Society was determined to take a more active interest in the foreign field on behalf of its members.

The sub-committee will report its recommendations to the distribution committee, which in turn will report to the SIMPP executive committee on the coast. Final decision rests with the latter group. Mr. Arnall said he planned to meet soon with John G. McCarthy of the Motion Picture Association of America on the proposed Spanish agreement.

IN NEWSREELS

MOVIETONE NEWS, No. 77—Harry Gross police trial. Film Council blasts Reds. Boy rescues UN from alligator. Appeal for blood. Truman gets UN birthday cake. British jet plane show. Tuna tournament.

MOVIETONE NEWS, No. 78—Washington hails Italian Premier. Greece and Turkey admitted to North Atlantic participation. Eisenhower sees Allied maneuvers. Forest fires ravage northwest. Earth rocks. Rock-and-roll. Ford Frick appointed Baseball Commissioner. Football—Oregon State vs. Michigan State. Hell drivers.

NEWS OF THE DAY, No. 207—South Koreans begin building new army. British jet plane show. Motion Picture Film Council and Communist stand. Earth rocked from 135 miles up. UN birthday cake for Truman. Charlie the Chimp.

NEWS OF THE DAY, No. 208—Eisenhower sees Allied armies in maneuvers. Mustangs strafe Reds in Korea. Memorial to Al Jolson. Forest fires ravage Washington. Pilotless bomber. New York Mayor sees Rome. Georgia Tech vs. S. M. U. Fair daredevils.

PARAMOUNT NEWS, No. 10—World tuna championship. Film Industry Council reiterates anti-Red stand. French maneuvers in Algeria. Flying enters new era. British jet show; progress report on R-36's.

PARAMOUNT NEWS, No. 11—Men and weapons. People you read about: President Truman and Italian Premier. Israeli bond drive. Ford Frick named Bachelor of the Year. Memorial for Al Jolson. Comedian fights both.

TELENEWS DIGEST, No. 38—Kaesong: true talks resumed. Germany: housing project; Tokyo: blind orphans; New York: football reunion; Holland: treasure hunt. New York: the Yank squeeze.

TELENEWS DIGEST, No. 39—King George VI sailing. Queen Juliana of the Netherlands. Forest fire sweeps Washington. Japan signs peace treaty. New Baseball Commissioner. National polo championships.

UNIVERSAL NEWS, No. 43—Korean army training. Motion Picture Film Council's anti-Red declaration. Women in Churchill goes swimming. Truman eats the cake. Italy: jancing on horseback; British air show.

UNIVERSAL NEWS, No. 44—Korea. Forest fires rage in Washington. Trade fair in Greece. Truman meets De Gasperi. Al Jolson memorial. Lady hell tree. Georgia Tech vs. S. M. U. Fair daredevils.

WARNER PATHÉ NEWS, No. 12—Earth seen from 135 miles up. French troops on maneuvers. Truman hails UN's birthday. Channel swimmer. Premiere of "Streetcar Named Desire". Gen. Jun heads NATO army. British jets. Anti-Red declaration.

WARNER PATHÉ NEWS, No. 13—Washington town on earth forest fire. Last station for Reds in Africa. Seven nations in biggest Nazi maneuvers. First films of Air Force reveals Matador. President honored by Israel bond drive. Al Jolson memorial unveiled. Capital hails Italy's De Gasperi. Football-Rams vs. Giants. Ford Frick new Baseball Commissioner.

Holt Sees Business Improved by 18%

Domestic grosses have increased 18 per cent in the past 60 days, and are holding at the new level, according to a survey made by Nat Holt, Paramount independent producer, in the course of visits to exchange centers, including New York, Cleveland, Cincinnati and New Orleans. He said the feeling was general in the trade that the improved conditions everywhere may be traced in particular to the high quality level of all pictures. Mr. Holt pointed out that business on his own production, "Warpath," is running 21 per cent above that of his last film for Paramount, "The Great Missouri Raid," released several months ago.

National Legion of Decency Approves 14 Pictures

The National Legion of Decency this week approved all of the 14 new pictures reviewed. Placed in Class A-1, morally unobjectionable for general patronage, were "The Longhorn," "Magic Carpet," "Oklahoma Justice," "This Is Korea" and "Wanted: Dead or Alive." In Class A-2, morally unobjectionable for adults, were "Behave Yourself," "The Blue Veil," "Cave of Outlaws," "Clouded Yellow," "Gold Raiders," "The Highwayman," "Hot Lead," "Journey Into Light" and "Texas Carnival."

Palfreyman, Formerly of MPAA, Dies

David Palfreyman, 57, a veteran of the film industry and former director of trade relations for the Motion Picture Association of America, died suddenly of a heart attack September 23 at his home in Angola, Ind. Mr. Palfreyman was well known by industry executives and exhibitors throughout the country.


David Palfreyman

Born in Angola, Mr. Palfreyman entered the industry while still a young man, spending some 35 years in the business. He resigned his position with the MPAA June 7, 1949, having had his first contact with the organization as secretary and manager of the Detroit Film Board of Trade in 1924. About five years later, he went to New York to set up the theatre service department of the Motion Picture Producers and Distributors of America.

At the time Mr. Palfreyman was with the Detroit group, he organized a voluntary uniform zoning and clearance plan for Michigan, and a central shipping bureau for films. In addition, he established the first Film Board Credit Committee, published the first annual directory of theatres, and was instrumental in promoting the New Film Exchange Building in Detroit.

While with the MPPDA, Mr. Palfreyman was also secretary of the Title Registration Bureau. In his earlier days he was an auditor, comptroller and purchasing agent of the J. H. Kunkel Theatrical Enterprises in Detroit. Subsequently he was a salesman for the Goldwyn Distributing Corp.

His wife, Mary, survives him. Services were held Wednesday at Angola.

Robert J. Libson

Robert J. Libson, 31, vice-president of Mid-States Theatres, Cincinnati, died in Jewish Hospital there September 22. He had been in ill health for about a year. Succeeding his father, the late Isaac Libson, he was associated with Maurice White in the operation of the Capitol, Keith's, Shubert and Times theatres in downtown Cincinnati, as well as suburban houses. He is survived by his widow, an infant son and daughter.

Cyrus W. King

Cyrus W. King, 65, president of the Jacksonville, Fla., Motion Picture Operators Local 511, died September 20 in a local hospital after a brief illness. Mr. King had been associated with the motion picture industry for 32 years. His widow, a son and two daughters survive.

Six Projects Approved

WASHINGTON: An \$81,900 drive-in for C. K. Hammon of Gainesville, Fla., headed the latest list of theatre construction projects given a green light by the National Production Authority.

Mr. Hammon's and two other projects were approved as "hardship" cases under the new construction order. The two other projects were in Puerto Rico; a \$20,589 theatre for Pedro Quiñones at Sabana Grande, and a \$20,165 alteration project for Carlos Rivera at Juana Diaz.

Three other projects were permitted to go ahead as exempt from the new order. These were: a \$79,096 alteration job proposed by Sullivan and Moore Theatres, Inc., Greenville, Tex.; a \$21,500 drive-in at Valdosta, Ga., to be built by Martin Theatres, and a \$22,750 drive-in at Augusta, Kan., for Aline Bisagno.

Work Approved Under Old Order Continues

The National Production Authority in Washington has stated that theatre construction and/or remodeling, approved under the old M-4 order, can be continued if it meets the requirements of the new order, M4a. According to an NPA spokesman, Government permission is not necessary if a project will use less than two tons of carbon steel or 200

ANYBODY HERE SEEN RICHARD?

This ad appeared as a "Personal" in the Saturday Review of Literature for September 15:

Seeking whereabouts Playwright
Richard Locke and manuscript of his play, "The Moon and Henry Morgan". Anyone having pertinent information please contact Jerry Wald-Norman Krasna Productions, RKO Studios, Hollywood, California.

pounds of copper, and if the builder has the necessary steel or copper on hand, or can get it with Government help. This is the latest in a series of interpretations of 71 questions and answers made public by NPA.

It has also been emphasized that a project already approved but not completed may not be continued without Government approval if it will use more than two tons of carbon steel or 200 pounds of copper. If less is needed, the NPA said, approval is unnecessary. "The effect of order M4a (the current order) is to supersede all authorizations and denials previously granted under order M-4," the NPA said.

Postpone Exhibitor Meeting

The Allied Theatres of Michigan convention which was supposed to have been held Sept. 26 and 27 has been postponed until Dec. 3-5. The convention will be held at the Hotel Book-Cadillac, Detroit.

Wilcox Film London Hit

LONDON: The largest crowd since "V Day" waited patiently for hours last Saturday for a glimpse of Princess Elizabeth and her husband, the Duke of Edinburgh, as they attended the opening at the Warner theatre here of Herbert Wilcox's "The Lady With a Lamp" starring Anna Neagle and Michael Wilding.

There had been uncertainty whether the Princess would attend in view of her father's serious condition. When she did show up, tens of thousands gave her a wild ovation.

Proceeds of the showing and the some 20 other openings which occurred simultaneously in every capital city of the British Empire, went to the Royal College of Nursing Educational Fund. Seats at the Warner went as high as 25 guineas. The show there and in all the other capitals was a sellout in advance.

A television audience estimated at about 5,000,000 shared in the show, with the British Broadcasting Corporation opening its circuits a half-hour early to cover the occasion. Viewers saw all the excitement on the pavement outside the theatre; the greeting of the Princess outside and within the foyer; closeups of Royalty receiving Miss Neagle, Mr. Wilcox and Mr. Wilding and excerpts from the film itself. The glamorous premiere gave the picture a good sendoff.

TWO M-G-M TRADE SHOWS!

"PANDORA AND THE FLYING DUTCHMAN" (Technicolor) - OCT. 9th

ALBANY	20th-Fox Screen Room	1052 Broadway	10/9	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/9	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/16	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/9	1:30 P.M.
BOSTON	20th-Fox Screen Room	40 Church Street	10/9	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	100 S. Carroll Street	10/9	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/9	2:30 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	10/9	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/9	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/9	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/9	1:30 P.M.	N.J.	M-G-M Screen Room	830 Ninth Avenue	10/9	2:30 P.M.
CINCINNATI	Futura's Famous 8th St. Rm.	1100 High Street	10/9	1 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	1900 Broadway	10/9	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/9	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/9	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/9	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/9	11 A.M.
DETROIT	20th-Fox Screen Room	2219 Payne Avenue	10/9	2 P.M.	PITTSBURGH	20th-Fox Screen Room	1947 N. W. Kearney St.	10/9	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/9	1:30 P.M.	PORTLAND	B. F. Shearer Screen Rm.	3143 Olive Street	10/9	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/9	1:30 P.M.	ST. LOUIS	S'Reno Art Theatre	216 E. First St., So.	10/9	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/9	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	200 S. Main Street	10/9	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1915 Grand Avenue	10/9	1:30 P.M.	SAN FRANCISCO	20th-Fox Screen Room	2318 Second Avenue	10/9	1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/9	1:30 P.M.	SEATTLE	Jewel Box Preview Thes.	932 N. Jersey Ave., N.W.	10/9	2 P.M.
KANSAS CITY	United Artists' Screen Rm.	1720 Wyandotte St.	10/9	2 P.M.	WASHINGTON	RKO Screen Room			
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/9	2 P.M.					

M-G-M presents JAMES MASON • AVA GARDNER in "PANDORA AND THE FLYING DUTCHMAN" • with Nigel Patrick • Sheila Sim • Harold Warrender • Mario Cabré • Color by TECHNICOLOR • Written and Directed by Albert Lewin
Produced by Albert Lewin and Joseph Kaufman (For Durkay Productions, Inc.) • An M-G-M Picture

"THE UNKNOWN MAN" - OCT. 16th

ALBANY	20th-Fox Screen Room	1052 Broadway	10/16	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/16	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/16	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	10/16	1:30 P.M.
BOSTON	20th-Fox Screen Room	40 Church Street	10/16	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	100 S. Carroll Street	10/16	2 P.M.
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CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	10/16	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	10/16	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/16	1:30 P.M.	N.J.	M-G-M Screen Room	830 Ninth Avenue	10/16	2:30 P.M.
CINCINNATI	Futura's 8th St. Rm.	1100 High Street	10/16	1 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	1900 Broadway	10/16	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/16	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	10/16	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/16	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	10/16	11 A.M.
DETROIT	20th-Fox Screen Room	2219 Payne Avenue	10/16	2 P.M.	PITTSBURGH	20th-Fox Screen Room	1947 N. W. Kearney St.	10/16	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/16	1:30 P.M.	PORTLAND	B. F. Shearer Screen Rm.	3143 Olive Street	10/16	1 P.M.
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KANSAS CITY	United Artists' Screen Rm.	1851 S. Westmoreland	10/16	2 P.M.	WASHINGTON	RKO Screen Room			

M-G-M presents "THE UNKNOWN MAN" starring WALTER PIDGEON • ANN HARDING • BARRY SULLIVAN • with Keefe Brasselle • Lewis Stone • Eduard Franz • Richard Anderson • Dawn Addams • Written by Ronald Millar and George Froeschel • Directed by Richard Thorpe • Produced by Robert Thomsen • An M-G-M Picture

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions and 5,256 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	-	10	14	12	1
Along the Great Divide (W.B.)	-	7	27	17	4
Apache Drum (U.I.)	-	8	34	7	2
Appointment With Danger (Para.)	-	7	47	41	13
As Young as You Feel (20th-Fox)	-	-	5	14	12
Best of the Badmen (RKO Radio)	-	7	21	18	10
Big Carnival, The (Formerly Ace in the Hole) [Para.]	-	2	9	18	27
Bird of Paradise (20th-Fox)	5	8	47	58	15
Brave Bulls, The (Col.)	-	-	1	11	24
Bullfighter and the Lady, The (Rep.)	-	3	9	16	10
Captain Horatio Hornblower (W.B.)	16	16	5	4	-
Cattle Drive (U.I.)	9	2	2	7	4
Cavalry Scout (Mono.)	-	3	6	3	-
Comin' Round the Mountain (U.I.)	10	17	25	12	-
Cyrano de Bergerac (U.A.)	16	9	6	6	1
Dear Brat (Para.)	-	2	34	18	20
Double Crossbones (U.I.)	1	1	5	16	5
Excuse My Dust (MGM)	1	15	50	19	1
Fabiola (U.A.)	-	5	3	10	4
Fat Man, The (U.I.)	4	-	3	4	2
Father's Little Dividend (MGM)	49	64	29	6	-
Fighting Coast Guard (Rep.)	-	1	28	29	10
Flying Leatherneck (RKO Radio)	3	2	1	1	-
Follow the Sun (20th-Fox)	2	1	29	22	22
Fort Worth (W.B.)	9	26	25	5	2
Fourteen Hours (20th-Fox)	-	1	10	9	17
Francis Goes to the Races (U.I.)	23	22	4	4	-
Frogmen, The (20th-Fox)	15	12	46	10	1
Go for Broke (MGM)	12	54	37	13	2
Goodbye, My Fancy (W.B.)	-	9	11	24	10
Great Cessno, The (MGM)	36	20	46	17	3
Guy Who Came Back, The (20th-Fox)	-	-	7	17	5
Half Angel (20th-Fox)	2	37	42	8	1
Happy Go Lovely (RKO Radio)	-	-	8	4	-
Hard, Fast and Beautiful (RKO Radio)	-	2	-	7	7
He Ran All the Way (U.A.)	-	-	1	20	2
Her First Romance (Col.)	-	3	2	-	2
Here Comes the Groom (Para.)	6	8	7	-	-
His Kind of Woman (RKO Radio)	2	3	1	1	-
Hollywood Story (U.I.)	-	-	4	1	2
Horsie (Formerly Queen for a Day) (U.A.)	-	-	3	2	10
House on Telegraph Hill (20th-Fox)	-	-	1	14	6
Hurricane Island (Col.)	-	-	1	4	-
I Can Get It for You Wholesale (20th-Fox)	1	25	18	27	4
I Was a Communist for the FBI (W.B.)	2	24	34	18	3
I Was an American Spy (A.A.)	-	1	3	1	-
In Old Amarillo (Rep.)	-	-	2	1	1

	EX	AA	AV	BA	PR
Inside the Walls of Folsom Prison (W.B.)	-	6	6	11	3
Iron Man, The (U.I.)	1	2	3	2	1
Jim Thorpe—All American (W.B.)	-	-	5	1	1
Jungle Headhunters (RKO Radio)	-	-	2	1	5
Katie Did It (U.I.)	2	7	19	8	-
Kind Lady (MGM)	-	-	8	2	11
Kon-Tiki (RKO Radio)	3	3	2	-	2
Last Outpost, The (Para.)	1	8	27	14	5
Law and the Lady, The (MGM)	-	1	6	6	6
Lemon Drop Kid, The (Para.)	4	55	38	42	4
Little Big Horn (Lippert)	-	4	5	3	5
Little Egypt (U.I.)	1	1	3	1	-
Lorna Doone (Col.)	-	6	17	7	2
*M (Col.)	2	-	2	2	1
Ma and Pa Kettle Back on the Farm (U.I.)	119	41	19	14	-
Man from Planet X, The (U.A.)	-	2	7	1	9
Mask of the Avenger (Col.)	-	-	6	-	3
Meet Me After the Show (20th-Fox)	3	12	16	4	-
Mr. Belvedere Rings the Bell (20th-Fox)	3	14	19	13	2
Molly (Para.)	-	-	1	4	21
My Forbidden Past (RKO Radio)	2	17	19	28	26
New Mexico (U.A.)	-	-	5	4	1
Night Into Morning (MGM)	-	11	6	13	5
No Questions Asked (MGM)	-	-	5	7	14
*Oh! Susanna (Rep.)	-	5	12	6	2
On Moonlight Bay (W.B.)	43	31	3	1	-
On the Riviera (20th-Fox)	12	15	29	46	3
Only the Valiant (W.B.)	1	6	44	34	27
Painted Hills (MGM)	-	15	29	10	8
Passage West (Para.)	9	2	31	12	9
Peking Express (Para.)	1	3	5	5	2
†People Against O'Hara (MGM)	-	2	-	4	2
†People Will Talk (20th-Fox)	1	1	3	1	-
Pickup (Col.)	-	-	4	-	-
Prince Who Was a Thief, The (U.I.)	1	9	20	15	-
Prowler, The (U.A.)	2	2	3	3	3
Raton Pass (W.B.)	-	6	16	39	8
Rawhide (20th-Fox)	8	22	46	11	1
Rich, Young and Pretty (MGM)	2	22	27	7	-
*Samson and Delilah (Para.)	39	48	22	10	4
Santa Fe (Col.)	5	9	62	42	1
Sealed Cargo (RKO Radio)	-	3	10	13	13
Show Boat (MGM)	93	13	9	-	-
Secret of Convict Lake, The (20th-Fox)	3	8	4	1	1
Sirocco (Col.)	-	8	4	6	14
Smuggler's Island (U.I.)	2	6	17	12	10
Soldiers Three (MGM)	2	10	25	27	13
Stranger on a Train (W.B.)	3	34	22	11	3
Strictly Dishonorable (MGM)	-	3	-	10	33
*Strip, The (MGM)	-	-	5	-	-
*Sword of Monte Cristo (20th-Fox)	-	1	3	18	7
Take Care of My Little Girl (20th-Fox)	10	56	39	5	-
{Tall Target, The (MGM)	-	-	-	-	5
Teresa (MGM)	-	7	9	17	5
Texas Rangers (Col.)	1	5	4	3	7
That's My Boy (Para.)	39	12	-	2	-
Thing, The (RKO Radio)	25	47	15	13	5
Thunder on the Hill (U.I.)	-	-	3	1	3
Tokyo File 212 (RKO Radio)	-	-	1	11	5
Try and Get Me (U.A.)	-	-	2	1	6
Two of a Kind (Col.)	-	-	2	6	2
Up Front (U.I.)	3	37	57	13	24
Warpath (Para.)	-	1	22	8	2
When the Redskins Rode (Col.)	-	3	3	-	5
You're in the Navy Now (20th-Fox)	-	20	36	39	5

"What the Picture did for me"

Allied Artists

THERE'S A GIRL IN MY HEART: Lee Bowman, Elye Knox—This was a rather cute picture which we doubled with "Hidden Danger" to fair business. Played Monday, Tuesday, Wednesday, September 10, 11, 12.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Astor

SINNER'S HOLIDAY: George Raft, Randolph Scott—If you really want to make some money, reach back for some of these good older pictures occasionally. This one is star packed and, believe it or not, pulled in more people—a lot more!—than "The Great Caruso" on a mid-week date at that. Played Thursday, Friday, August 9, 10.—Adeline H. Gauthrop, Linda Drive-In Theatre, Palatka, Fla.

Columbia

AL JENNINGS OF OKLAHOMA: Dan Duryea, Gale Storm—This wasn't too bad. We enjoyed extra business in all our theatres with this picture. Played Thursday, Friday, Saturday, September 13, 14, 15.—Harland Rankin, Eric Theatre, Wheatley, Ont., Canada.

BLONDIE'S HERO: Penny Singleton, Arthur Lake—This one is O.K.—Columbia should not drop this series. Played Monday, Friday, Saturday, September 13, 14, 15.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

HER FIRST ROMANCE: Margaret O'Brien, Allan Martin, Jr.—Small pictures do absolutely nothing for any more. I think the reason is that if people want to see something that is at best just average, they would just as soon stay home and look at television. We are telling the public that "Movies Are Hell" than "Everlasting," but don't think pictures like this will convince anyone that we are even interested in staying in business. We need good pictures—pictures that make a person feel that he has really missed out on something if he doesn't see it. There are such pictures, though we need more of them. Played Wednesday, September 10, 11.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, N. C.

VALENTINO: Tony Dexter, Eleanor Parker—Everyone has talked about this picture but, as it was run during our second flood in two months, we have no basis to figure what it would have done at box office in normal times. Columbia sold it right, so we did not lose on it. Small town and country patronage. Played Wednesday, Thursday, September 12, 13.—Shirley W. Booth, Booth Theatre, Rich Hill Mo.

Lippert

KENTUCKY JUBILEE: Jerry Colonna, Jean Porter—As far as I am concerned, this is the biggest dish of corn in years, but as far as the box office is concerned, it was the biggest in months on Friday, Saturday. It was to do with office business, all I seem to do is run a trailer with a fiddle and guitar in it and they flock to see it.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

Metro-Goldwyn-Mayer

GREAT CARUSO, THE: Mario Lanza, Ann Blyth—Saddly disappointing at the box office. I love it, but didn't make expenses. MGM should treat small town theatres more generously. I would like to see "Magnificent Yankee" and "Kim" below in this class. They were excellent pictures and I shall continue to play them as a public service for the few who appreciate them—but it's expensive. Played Sunday, Monday, September 9, 10.—Adeline H. Gauthrop, Linda Drive-In Theatre, Palatka, Fla.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

RICH, YOUNG AND PRETTY: Jane Powell, Wendell Corey, Vic Damone—This did above average business, though some people thought it was wrong to go wrong with this one. Brought in people I haven't seen for months. Jane Powell has a big following here. Played Sunday, Monday, Tuesday, August 26, 27, 28—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

SHOW BOAT: Kathryn Grayson, Howard Keel—Usually five days' run is too long for this town. However, with the tourist season at its peak, we played it for four weeks and still had a good house. It will come back for a second look. Played Tuesday, Wednesday, Thursday, Friday, Saturday, August 14, 15, 16, 17, 18—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

STRICHTLY DISHONORABLE: Ezio Pinza, Janet Leigh—Even the few who came in for this weren't convinced that a young woman would chase after a man old enough to be her grandfather, opera star or not. I think it was a good picture, but it could have been more believable if Ethel Barber played Janet Leigh's part or Dean Stockwell played Pinza's. Played Sunday, Monday, Tuesday, August 19, 20, 21.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

Monogram

HIDDEN DANGER: Johnny Mack Brown, Raymond Harton—Another picture which we doubled with "There's a Girl in My Heart" to fair business. Played Monday, Tuesday, Wednesday, September 10, 11, 12—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Paramount

APPOINTMENT WITH DANGER: Alan Ladd, Philip Carey—A good cops and robbers plot plus Alan Ladd, means good business. If your patrons like tense drama and you can buy it right, you'll make money on this one. Played Sunday, Monday, September 2, 3—Adeline H. Gauthrop, Linda Drive-In Theatre, Palatka, Fla.

AT WAR WITH THE ARMY: Dean Martin, Jerry Lewis—Wish I could say I made money on this, but strictly no dice. This picture played all of my competitors first, was milked dry and I got hurt on it. Paramount management wasn't too enthusiastic either. Played mid-week during warm weather.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

BRANDED: Alan Ladd, Mota Freeman—It raised both nights—Monday and Tuesday—and the first night it hurt business about one-third. The second night they came in spite of the rain. Business was up by one-third. This is one of the best made westerns in a long time, and my patrons told me so. Played it Monday and Tuesday nights.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

DARK CITY: Don DeFore, Elizabeth Scott—This picture is as modern as tomorrow's headlines. I liked it—has music, suspense, and is well acted. I really did avoid buying it because I played it Wednesday and Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

DEAR BRAT: Mona Freeman, Edward Arnold—Not too hot—quite silly. A few laughs, but not too many. No comments—good or bad. Played Wednesday, Thursday, September 5, 6.—O. Fomby, Paula Theatre, Homer, La.

REDHEAD AND THE COWBOY, THE: Glenn Ford, Rhonda Fleming—Oh um—no business on this

one. It had played all around and I made the mistake of playing it mid-week instead of Friday and Saturday. Business was about the same as average for the change, and I paid dough to see it. Weather fine.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

SAMSON AND DELILAH: Hedy Lamarr, Victor Mature, George Sanders—Lavish production filmed in true Cecil B. DeMille manner that pleased good crowds for this small town. Paramount's straight 50% from first dollar too high for grosses, although production doubtless cost enough to justify, from Paramount's point of view. Played Sunday, Monday, Tuesday, September 2, 3, 4—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

SEPTEMBER AFFAIR: Joan Fontaine, Joseph Cotton—Paramount adjusted this one, but still lost money. The picture is rated as a good show, so no kicks, but floods offset about anything we can put up. Small town and country patronage. Played Wednesday, Thursday, September 5—Shirley W. Booth Booth Theatre, Rich Hill, Mo.

THAT'S MY BOY: Dean Martin, Jerry Lewis—An excellent, well made comedy—far superior to "At War With The Army." Provided us with top gross and steady customers. Essentially, the film rental paid to Paramount on "That's My Boy" was about the same as our total gross on "Ace in the Hole," which played in the same theatre with the same change. Played Sunday, Monday, Tuesday, Wednesday, September 2, 3, 4.—Levin B. Culpepper, Carolina Theatre, Elizabeth City, N. C.

RKO-Radio

DOUBLE DEAL: Marie Windsor, Richard Denning—This programme deserves special mention. It's darned good and the patrons liked it. Played on Wednesday and Thursday during fair weather.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

FLYING LEATHERNECKS: John Wayne, Robert Ryan—A big picture with big stars, and it will do big business. John Wayne and Robert Ryan are fine and the combat scenes are good. Business about average and comments good. Played Sunday, Monday, Tuesday, September 15, 16, 17.—O. Fomby, Paula Theatre, Homer, La.

THING, THE: Kenneth Tobey, Margaret Sheridan—Most thought it wonderful. Personally, I thought it was O. K. as it was something different. It is a natural for exploitation. I tied in with a local undertaker and we cooked up a deal that went over with a bang and brought a three day record. You may say, it's exploitation—it will pay off. We played it on Saturday, Monday and Tuesday.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

Republic

ARIZONA COWBOY, THE: Rex Allen, Gordon Jones—This was Rex's first western, and the appearance of Rex in the train helped to sell it. Slowly now, Rex is drawing in alongside Rogers, as far as the box office goes. I did Roy Rogers' business on this one, playing it Friday and Saturday during cool weather.—Carl F. Neitzel, Juno Theatre, Juneau, Wis.

Twentieth Century-Fox

CHEAPER BY THE DOZEN: Jeanne Crain, Cliff (Continued on following page)

(Continued from preceding page)

Short Webb, Myrna Loy—I brought this one back on a double bill. I had played it before, but the second night was lost due to sound trouble. I did above average Wednesday-Thursday business. Doubled with "Captain Wild Woman," which I wouldn't recommend. Paul Wood, Escambia Drive-In Theatre, Century, Fla.

FOLLOW THE SUN: Glenn Ford, Anne Baxter—Not enough golf fans in town to make the grosses the picture deserved. Those who came were pleasantly surprised at a good show. Small town and country patronage. Played Sunday, Monday, Tuesday, August 5, 6, 7.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

FROGMEN, THE: This did average business for the four day run. No complaints from the customers, and still the box office was cold, none from me either. Played Wednesday, Thursday, Friday, Saturday, August 29, 30, 31, September 1.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

HOUSE ON TELEGRAPH HILL, THE: Richard Basehart, Valentine Cortese—This is a fine suspense story, but doubt if it could stand alone. We played "Let's Go Navy" (Bowers Boys) with it to below average business, but it seemed to please those who saw it. Played Sunday, Monday, Tuesday, September 2, 3, 4.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

ID CLIMB THE HIGHEST MOUNTAIN, SUSAN: Haywain with William Lundigan—Although we cannot boast of a sell-out, we did have extra business and a lot of favorable comments. Played Thursday, Friday, Saturday, September 13, 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TAKE CARE OF MY LITTLE GIRL: Jeanne Jean Peters—We had good business with this picture—better than average. A good picture in color which I think was enjoyed by all. The cast does an excellent job of acting. Played Saturday, Sunday, Monday, September 8, 9, 10.—O. Fomby, Paula Theatre, Homer, La.

YOU'RE IN THE NAVY NOW: Gary Cooper, Jane Greer—Very entertaining picture—nothing very big, but she has a great personality all in favor of the story. I did average business on previewed time—Sunday and Monday—and recommend it.—Carl F. Neitzel, Jumo Theatre, Juneau, Wis.

Universal International

ABBOTT & COSTELLO MEET THE INVISIBLE MAN: Bud Abbott, Lou Costello—Another Abbott & Costello hit.—L. Brazil, Jr., New Theatre, Bearden, Ark.

APACHE DRUMS: Stephen McNally, Coleen Gray—This picture did very well, but some customers seemed disappointed because the Indians were heard much more than they were seen. Also the picture comes to an abrupt ending. But it made money, so can't complain.—Paul Neitzel, Thursday, Friday, Saturday, August 8, 9, 10, 11.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

BLUE LAGOON: Jean Simmons, Susan Stranks, Donald Houston—This was well liked—beautiful scenery in Technicolor, good escapist entertainment. Universal was fair on the rental too, and I'm glad I played it. Played Tuesday, Wednesday, August 21, 22.—Adaline H. Gauthrop, Linda Drive-In Theatre, Palatka, Fla.

FRENCHIE: Joel McCrea, Shelley Winters—Top cast and picture in color. Drew as well as "Stars in My Crown." Picture is similar except Joel McCrea plays the part of a marshal instead of a preacher. Played Sunday, Monday, September 9, 10.—L. Brazil, Jr., New Theatre, Bearden, Ark.

HARVEY: James Stewart, Josephine Hull—Jimmy Stewart and his rabbit did O. K. here. Good clean humor, good cast and good crowd plus the selling angle due to the long run on the New York stage, mean box office dollars. Played Sunday, Monday, August 5, 6.—Adaline H. Gauthrop, Linda Drive-In Theatre, Palatka, Fla.

KATIE DID IT: Ann Blyth, Mark Stevens—Played this comedy picture one night, also served free punch and cookies to celebrate our twelfth anniversary. Comments and business good.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LITTLE EGYPT: Mark Stevens, Rhonda Fleming—This picture wasn't released—it just escaped! What

Short Product in First Run Houses

NEW YORK—Week of Sept. 24

ASTOR: Pilgrim Popeye Paramount
Feature: Here Comes the Groom Paramount

CAPITOL: Cat Nip MGM
Colorful Holland MGM
Feature: A Place in the Sun Paramount

CRITERION: Nature's Half Acre RKO Radio
Feature: Alice in Wonderland RKO Radio

PAROUNT: The Big Truth RKO Radio
Allen's Animal Kingdom Paramount
Feature: Flying Leathernecks RKO Radio

RIVOLI: Panic Pastry 20th-Fox
Feature: David and Bathsheba 20th-Fox

ROXY: Golden Egg Goose 20th-Fox

The Big Truth RKO Radio
Feature: No Highway in the Sky 20th-Fox

WARNER: Tweety's S.O.S. Warner Bros.
World of Kids Warner Bros.
Feature: A Streetcar Named Desire Warner Bros.

CHICAGO—Week of Sept. 24

STATE LAKE: The Helpful Genl. 20th-Fox
Feature: David and Bathsheba 20th-Fox

SURF: Scandalous Romeo Warner Bros.
Feature: Kon-Tiki RKO Radio

WOODS: Home of the Dunes 20th-Fox
Feature: People Will Talk 20th-Fox

ZIEGFELD: A Day With the FBI Columbia
Feature: The Clouded Yellow Columbia

Monogram

POOCH, THE: Little Rascals—These Our Gang issues seem to please everyone so much that they overlook the photography and sound of their time.—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

RKO-Radio

SPOOKY WOODY: Leon Errol Comedy—This one is a dilly! It stars Leon Errol and the patrons laughed at his antics and screamed at the "spooks." I could use more of this type—not so many dialogue comedies but good old slapsticks like this one.—Carl F. Neitzel, Jumo Theatre, Juneau, Wis.

Universal Plans Regional Talks for Bookers

Universal will hold a series of meetings of its bookers and office managers in New York, Chicago, St. Louis and Los Angeles, starting September 28 to interchange experiences since the inauguration of single picture selling several years ago. C. J. Feldman, domestic sales manager, has announced. The first of these meetings was to be held at the Hotel Warwick in New York, September 28-29, to be attended by Alfred E. Daff, director of world sales, Mr. Feldman, Irving Sochin, assistant to Mr. Feldman, and F. T. Murray, manager of branch operations. Mr. Sochin will preside at subsequent meetings and Mr. Murray will handle discussion. The schedule calls for subsequent meetings at the Drake Hotel in Chicago, October 5-6; at the Sheraton Coronado, St. Louis, Oct. 12-13, and the Ambassador, Los Angeles, Oct. 19-20.

\$3,852,000 Treble Damages Sought in Trust Suit

The sum of \$3,852,000 in treble damages is sought in an anti-trust suit filed by Sheldon M. Greengs for his Hollywood theatre at Wausau, Wis., against 20th Century-Fox, Fox Wisconsin Theatres, Inc., Fox-Valley Theatre Co., Wausau Theatres Co., Loew's, Inc., RKO Pictures, Warner Bros., Paramount and Universal. Mr. Greengs said in his complaint he could get neither first or second run pictures, and even on their third run, the films licensed to him were "discriminatory" in price. Mr. Greengs is the defendant in a percentage suit filed at the District Court in Superior, Wis., by Columbia, 20th-Fox, Warner Bros., RKO, Universal and Loew's.

HENRY R. ARIAS

Purchasing Agent
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
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Shorts Columbia

FUN ON THE RUN: All Star Comedy—This one stars Wally Vernon and Eddie Quillan. My Labor Day audience really howled at this one, but Columbia always did make a good comedy and I hope they keep it up.—Carl F. Neitzel, Jumo Theatre, Juneau, Wis.

CANDID MICROPHONE: These are some of the best shorts on the market today. They are sold right and could be played by everybody.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

HOUSE ABOUT IT: All Star Comedy—This was a little different story—full of slick talk, but that's what the customers like, and so do I—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

Metro-Goldwyn-Mayer

WHAT I WANT NEXT: Pete Smith Specialty—Another excellent Pete Smith that pleased everyone. If only the feature we played was half as good!—Dale Lee, Wilma Theatre, Coeur d'Alene, Idaho.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

"Four Thousand Women Ringing Doorbells"

THE SATURDAY EVENING POST for September 8th, carried a most interesting article, with the above title, which we have just gotten around to read. Written by Rufus Jarman, it tells of the Welcome Service—in 1,200 towns, "Where, if a girl gets engaged, moves into a new house or has a baby, she gets free advice and gifts from one of the 4,000 bustling Welcome Wagon ladies, each of whom may make as much as \$1000 a month just by calling on their neighbors."

We think the *Post* article is of prime interest to theatre managers, and you better hunt up the back number and read it carefully. It seems that the Welcome Wagon is the invention and property of Mr. Thomas Winston Briggs, an advertising promoter from Memphis, Tennessee, whose business is giving away merchandise—for a fee. He poses aboard his yacht, at Port Washington, L. I. The story makes it clear that his Welcome Wagon business grosses between six and nine million dollars per year.

Welcome Wagon, Incorporated, has just purchased a 19-story building at 54th Street and Fifth Avenue, New York, where, among other things, they train new Welcome Wagon ladies, in groups of fifty, and their training fees support that end of the business. These Welcome Wagon ladies are paid a minimum fee, *per call, per gift*, and they may earn as much as \$25 per call, for an indefinite number of calls per day. That's making money, giving away sponsored merchandise, on a grand scale.

The article says that "the idea of Welcome Wagon was conceived as a service to newcomers in a community, and as soon as a new family moves in, the Welcome Wagon lady calls at the new home, preferably at about the time the moving van is leaving. They're right on the beam with a service that theatres and theatre managers have long been interested in.

But maybe you didn't know that advertisers pay fees to have their merchandise given away, and it is these fees that make Welcome Wagon a multi-million-dollar bus-

DESERVED PROMOTION

Earle M. Holden, well known to members of the Round Table and readers of the *Herald* for many good examples of showmanship, has been promoted to the post of general manager of the five theatres which the Wilby-Kincey circuit have recently acquired in Savannah, Ga. He has been resident manager of the circuit's Center and Park theatres, in Hickory, N. C., for the past eight years.

We can't think of a nicer way to put our congratulations than to say it couldn't have happened to a better guy, or one more qualified for this advancement. Earle has been on his toes, through 24 years of theatre management, and he always displays his ability to think and act, for the improvement of his theatres and his industry. It is his first responsibility, to obtain the maximum result.

If this is one of the ways in which the readjustments in the theatre field, following the problems of divorce and the re-alignment of theatres under new operating management, may work for the benefit of the manager at the point of sale, then we can applaud the long process which has brought this end result. It will create new and greater opportunity for those who deserve the breaks.

iness on a national scale, with Welcome Wagon ladies and supervisors earning salaries up to \$30,000 a year. Maybe we're in the wrong business. But surely, we have something to investigate thoroughly, at the point of sale. It's possible there is something to be learned.

The article says, "The business has practically no overhead. Even automobiles are furnished in which hostesses make their calls, by local dealers anxious to have their names displayed on the sides of good will cars to new neighbors."

Nobody has to remind us that Dan Dandrea is a good showman, or that he knows community relations beyond the average of managers, across the board. But he tells a story of his idea for "bus relations"—a neat variation of the stunt of making a deal with the bus company to bring folks downtown. Lots of managers have figured a way to do it cooperatively, usually with the bus company making a concession that gave the customer two rides for the price of one.

But Dan dickered differently. He lined up the 160 members of his Businessmen's Association and they guaranteed the bus company 500 fares, putting up \$50 per day, which cost the members a few cents each. Then, potential patrons paid their own way downtown, went to any store to trade, received a ticket which they presented on the return trip, and the bus driver gave back their dime. It was news when the bus driver started paying the passengers, with the round trip free.

The bus company liked the plan so well they put on extra buses; the merchants liked it because it turned the tide of trading away from home, and the home-folks who seldom rode on buses say they like it, for now they leave their cars at home and it makes more parking room for visitors from out of town. And, of course, the theatre manager liked it because he planned it.

The *Public Relations Journal* (says *Tide Magazine*) asked a panel of its readers the question: "What is the greatest obstacle to a greater acceptance of public relations by business?" and got these revealing, if not surprising, answers: "Unqualified practitioners"; "management ignorance of PR"; "failure to apply PR methods"; "confusion between PR and publicity or press agency." (Business has much to learn about the practice of public relations and the theatre manager is better qualified in this line than most of his business neighbors along Main Street.) —Walter Brooks

Managers At Work-At the Point of Sale



Lester Pollock, manager of Loew's theatre, Rochester, N. Y., greets Broderick Crawford for "The Mob."



Another of Lester Pollock's good stunts, at Loew's Rochester theatre, with "genuine angels" in the bleachers, if not in the outfield.



Harry Burke, manager of the Community theatre, Saratoga, N. Y., greets Marion Marshall star of "That's My Boy."



And the winner of Lester Pollock's Bathing Beauty Contest, which is an annual event at Loew's Rochester.



William Wallos, manager of the Mid-City Drive-In theatre, Milwaukee, put his square-dance girls right up on the marquee, in person as selling approach.



J. P. Harrison, manager of the Campus theatre, Denton, Texas, has "mechanized, dramatized and personalized" this lobby display for "Show Boat" with plenty to intrigue the buyer.

'Wives' Day' Is Matlack's New Idea

Every once in a while, the J. J. Parker Theatres in Portland, Oregon, come up with what you might call a "first"—and Jack Matlack has done it again, with his "Wives' Day"—which is a Portland idea that will probably sweep the country. Jack writes: "There is Mother's Day, Father's Day, and Children's Day, but no day when a husband can simply, by action, say: 'Thanks-a-million-for-being-a-swell-wife!'"

The Portland newspapers picked up the idea, fast, and the potential audience for Mrs. Parker's theatres caught on quickly, so now "Wives' Day" is a sensation of the fall season. The Portland Retail Trade Bureau got on the bandwagon, and co-operative advertising urges husbands to bring their wives downtown for shopping, dinner and theatre—anything to get them out of the house and away from household duties.

Jack Matlack had "Wives' Day" in mind as a holiday, like the other famous days on the calendar, but now it's Monday—just every Monday, after the little woman has struggled through a hard week, with plenty of home problems, and is anxious to step out. And it also offers the opportunity for a week-end vacation, if and when the family plan it that way. But "Wives' Day" is new in film industry, and a first in Portland, thanks to Matlack.

Flower Growing Contest Blossoms at Box-Office

Gordon Carson, manager of the Fort theatre, Fort William, Ont., worked out a flower growing contest with a local sponsor, and both have been cashing in on their productive efforts with a showing on stage, by ten contenders, who proved what they could do with a package of seeds. Local papers and organizations really liked the stunt, which ran for fifteen weeks, in conjunction with a serial picture. Cash prizes for winners and assurance that the contest will be repeated next year by the sponsor.

SHOWMEN IN ACTION

Joe Nevinson, who moved over from Warner's Colonial in Philadelphia to manage the A. M. Ellis Erlen theatre, has been advanced to become district manager for nine Philadelphia theatres, with the Erlen as his base.

C. H. Stewart, city manager for Interstate theatres in Waco, Texas, says he hit the front pages for the first time since the war, when he brought an "Oscar" to Texas, on view.

Jim Durgan, reports an educated mule, who does tricks, as street ballyhoo for "Francis Goes to the Races" at the Orpheum Theatre in Seattle, where Marvin Fox is the manager, with plenty on the ball.

Adam Goetz, manager of the Hippodrome theatre, Baltimore, had a sponsored television show, on stage, to find "Miss TV Maryland" with full-page newspaper ads, a week in advance.

Arnold Gates, manager of Loew's Stillman, Cleveland, had a cute little squaw, in full regalia, as street ballyhoo for "Warpath."

Karl E. Fasick's appointment as advertising and publicity director for Loew's State and Orpheum theatres, in Boston, is announced by Charles E. Kurtzman, northeastern division manager for Loew's Theatres, Inc.

Donald W. Lappin, manager of the Broadway theatre, Denver, Colorado, strolled over to Sears, Roebuck and Company and sold out his theatre for a "Back to School" matinee, with their "Roy Rogers Corral" sponsoring a Roy Rogers show.

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, Ohio, using attractive street ballyhoo for "Passage West" and "This Is Korea."

William K. Hollander, advertising director for B. & K. Theatres in Chicago, stealing the amusement page by putting a big laugh from "Francis" in a dozen theatre ads.

Joe Levine, manager of the newly opened Round Hill Drive-In at Springfield, Mass., had plenty of splash in his newspaper display advertising, to attract attention.

Jack Foxe had an eighty-piece U. S. Navy band in front of Loew's Palace theatre in Washington, as street ballyhoo for "The Frogmen" and it made a flash on "F" St., N. W.

Tom Muchmore, manager of Warners Fresno theatre, Fresno, Cal., sent in his "Back to School" campaign as an entry in the third quarter for the Quigley Awards.

The Fox-Wisconsin theatres are at it again with marvelous two-color ads in the Milwaukee Journal for "David and Bathsheba" at the Palace theatre—full pages sponsored by local advertisers who sign on the bottom line.

Si Seadler pleased with advertising of "Angels in the Outfield" at Loew's Warfield, San Francisco, in which local preview comment was reproduced.

Jim Farrell, manager of Schine's Elmwood theatre, Penn Yan, N. Y., used a 24-sheet cut-out of Pier Angeli as lobby display for "Teresa" which caused comment.

Eddie Miller, who started in show business as an usher at Shea's Buffalo theatre, in 1926, the opening day of that deluxer, has been named manager of the Paramount theatre, top UPT house in Buffalo.

Russ Brown, publicity director for Evergreen theatres in Portland, Ore., sends tear sheets to show the fine cooperation Movie-time U.S.A. is getting in the *Oregonian* and the *Sunday Journal*.

Bob Anthony, manager of Schine's State theatre, Cortland, N. Y., did so well with square dance contest that he landed news pictures in the Syracuse papers.

Karl Kelley, manager of the St. Cloud Tower theatre, Milwaukee, ran two contests for "Show Boat" tied in with Lake boats in cruise service, and bales of cotton.

John Hutchings, manager of Schine's Ben Ali theatre, Lexington, Ky., mailed out 4,000 very intriguing post cards as "direct-mail" advertising for "His Kind of Woman."

W. Ray Gingell, manager of the Hiser theatre, Bethesda, Md., running his "All Request Week" of return dates against stiff competition, and winning the business.

Bill Harwell, manager of the Palace theatre, Lorain, Ohio, wants us to say that he also writes songs, with "Yellow Shoes" as his current candidate for the hit parade.

Don Niebaum, manager of the Capitol theatre, Sioux City, Iowa, also did it when he had a line of bathing beauties as street ballyhoo for "Katie Did It."

Lou Marenbloom, manager of Schine's Hippodrome, Corbin, Ky., broke some ten year old records with a sock campaign for "Little Egypt" which shook the town.

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., pointing to the window displays which Norm Levinson placed for the exploitation of "People Will Talk".



Good newspaper advertising for the hold-over attraction at the Fox-Midwest Orpheum theatre, in downtown Kansas City, putting LIFE into the box-office line.

Campaign Catalog

SHOWMAN'S CONTEST PRE-SELLING APPROACH

20th Century-Fox's contest to encourage the best possible showmanship during the first three months of "The Day the Earth Stood Still" as a first-run attraction, is a first-rate idea to establish the pre-selling of the picture beyond all usual method, for the benefit of subsequent runs. It will make the film widely and favorably known, and will give the potential audience that necessary "want to see" impulse which sells tickets.

An Exploitation Job

"The Day the Earth Stood Still" is a new type of shock picture. It responds to typical "shock" advertising and exploitation tactics. Thus, it is a typical showman's picture, in which different showmen with varying skills and energy, can outdo each other. Therefore the company's contest idea is a perfect method of obtaining a maximum amount of exploitation where it is most needed, at the point of sale, close to that moment when the public puts down its money to buy tickets.

The pressbook is out, and will be reviewed under "Selling Approach", in addition to this discussion of the campaign. There is another special publicity, advertising and exploitation "kit" in mimeographed form to implement campaigns planned in the \$15,000 contest. The film has opened at the Mayfair Theatre, on Broadway, where the company is trying out, and perfecting, stunts that will benefit others, all the way down the line. Even the huge sign on the Mayfair, shown in the adjoining column, is planned to reach 250,000 visitors on Times Square, each day, and to sell the picture throughout metropolitan New York, where it will follow in other circuit and independent theatres.

Get An Early Start

Start early with teasers and trailers. That is the type of showmanship for this particular film, and the pressbook gives you plenty of good teaser ads, in one and two-column width, which will spot the "shock" idea and plant it well, for further build-up. There are several kinds of teaser trailers, featuring such noted radio newscasters as Drew Pearson, H. V. Kaltenborn, Elmer Davis and Gabriel Heatter, who give first-hand information of the landing of an inter-planetary space ship at Washington, D. C. It sounds real enough to convince anybody. The com-



One of the largest "spectaculars" on Broadway—an electric sign that costs more than the theatre can gross, but which sells the picture over a wide area.

pany will supply two complete radio campaigns, one as a teaser, one for saturation, free for the asking. In New York, this radio and television spot announcement campaign is now at work.

You can afford to go slightly overboard on teasers and trailers, because this proposition builds fast, and if you get it rolling, you can take it to new highs, towards your prize winnings. Alert school classes and your science fiction fans, and convince them that you've got something they will be excited about. Practically anything that has electricity, inter-planetary communication, electronics or space-ships as a base, will apply. But, for best results, making an early start is the right idea.

The 24-sheet is fine for every purpose, either posting away from the theatre, or for the making of cut-outs for lobby and marquee display. Other posters and accessories carry out the same advertising theme. There is a startling tabloid herald, which looks enough like today's newspaper to stop folks in their tracks, to see what's going on. Have your space-suit man on the street, handing out these jumbo heralds. The regular newspaper ad mats are equally strong, and available in a sufficient variety of sizes.

The picture lends itself to special publicity stories, which necessarily call for publicity mats to illustrate the strange characters and scenes. All this will encourage discussion by radio commentators and local by-line newspaper writers and there are plenty of suggestions along this line in the pressbook. Civil defense tie-ins will be particularly timely, for it might really happen, you know. It's all right to retail this as fantastic, unbelievable science-fiction, but you can still afford to justify extremes by the indisputable fact that it could happen here. Who knows?

Don't Be Misleading

There are six cities in the United States that have full-scale planetariums, and many places where school museums and science groups can supply materials to authenticate the possibilities, but don't go so far as to give the impression that this film is either educational or documentary. It's strictly science-fiction melodrama.

The essence of your campaign is to concentrate your effort at the point of sale. Use your lobby to sell the picture, and put as much pressure at the local level as you can. The picture will not be sold by generalities, far removed from the box office, but by action, very near to the ticket window. Utilize the art possibilities of the posters, set displays early, mechanize and dramatize your approach in every way possible, personalize the sales approach by making it appear as something that might be personal to everyone who passes your theatre. Stop them with the argument that this might happen to them!

And, if you are any kind of a showman, something will happen for you! Read the details of the generous contest in the adjoining column—and get ready for the landing of invasion parties at your box office.

Magazine Prices Are Advancing

Good Housekeeping for October, a colossal issue of 370 pages, carries a black and white page from Paramount and another from Warner Brothers, with M-G-M using its "Picture of the Month" opposite the table of contents. There are several movie items on other advertising pages. It's a lot of magazine for thirty-five cents. News stand prices are going up, according to *Tide*, the advertising trade journal. *Redbook* advanced its price to 35c in August without hurting news stand sales, and *Parent's Magazine* will take the same step in November. Motion picture theatre managers have been advertising "No advance in admission prices since 1930."

\$15,000 In Prizes For Showmen

Three hundred and sixty-two prizes, totaling \$15,000 in savings bonds—for showmen who come up with socko campaigns on "The Day The Earth Stood Still" will be sufficient incentive to justify all-out effort from Round Table members and showmen generally, in the early runs of this picture. There are enough prizes, and there will be enough time, in which a majority of those who try for prizes, may be awarded.

Twice before, 20th Century-Fox has given showmen a real chance at money prizes, as a pre-selling gesture. They offered this method of stimulating showmanship for "Father Was A Fullback" and "Mother Is A Freshman" in the same way that they put large appropriations for advertising and merchandising behind "The Black Rose" and "Bird of Paradise." Personally, we think the showmanship contest is better suited for certain purposes, at the point of sale—your box office.

Between now and January 15th, when all campaigns must be entered, every type of theatre can be represented, from the first-runs in key cities to first-run in Round Pond, Arkansas. From the largest to the smallest situation, there is opportunity for everyone. And 362 campaigns is a record number to be awarded. As one of the industry judges, we are prepared to spend days, if necessary, viewing these entries and making sure that they are fairly judged, on a basis of individual merit, for the showmanship displayed.

Don't try to make your entry "tricky"—don't try to influence the judges by wrapping up your package of showmanship in flashy covers. Put in the campaign book what you put *behind* the picture; tell the truth, keep in mind that we (the judges) are looking for evidence of what you did *at the theatre*, to make money with this attraction. And, speaking for Bob Wilby, Ben Berger, Sol Schwartz, Chet Friedman and myself, we can tell whether that effort is in the campaign or merely wrapped around the outside of your presentation. Show us the results of your showmanship, not a fancy exhibit from your sign shop. Many campaigns will be re-entered for the Quigley Awards, in the first quarter of 1952.

—W. B.

"Vacation" In New York

Walter Talun, the screen "Goliath" of "David and Bathsheba," has returned to New York for a two-week stop-over after three months' tour of some 70 key cities and hundreds of small communities, in a special studio exhibit on wheels, as a pre-selling campaign for the Biblical epic. The 6-foot 8½-inch giant will make an extensive tour of the five boroughs of New York, publicizing the film's long local engagement at the Rivoli theatre. Special stage, radio and TV appearances are planned for him in the metropolitan area.

MANAGERS' ROUND TABLE, SEPTEMBER 29, 1951

National Pre-Selling

The October 23rd issue of *Look*, released on October 9th, has a six-page feature, with two pages in color, titled, "Who Says Hollywood Is Dying?" Discussed are current box office hits and coming product. Gardner Cowles, publisher of *Look*, and actor George Murphy will talk about the feature story in a pooled news reel to be released October 8th in celebration of Movietime U.S.A. and coinciding with the appearance of the magazine on the news stands. The same issue contains a piece by *Look's* men's wear editor on the possibility of fashions inspired by the 20th Century-Fox film, "The Day the Earth Stood Still." Among advertisers are RKO with "The Blue Veil" and MGM, for "An American in Paris."

America's top funny men will take time out from manufacturing "yocks" and "boffolas" to attend a series of previews of the United Artists picture, "Mr. Peek-A-Boo," featuring the English-speaking French comic, Bourvil. Under the auspices of the Gag Writers Institute of America, such top-bracket laugh makers as Joe E. Lewis, Milton Berle, Sid Caesar, Jerry Lester, Robert Q. Lewis, Phil Silvers, Ken Murray, Arthur Godfrey, Danny Kaye, Eddie Cantor and others will check up on the surprising qualities of the French comic, who, among other things, can walk through walls. It's not known what changes this new revelation will make in the charter of the Institute.

In a nation-wide campaign to develop a finer critical interest in motion pictures among young people, Paramount Pictures and the Student Marketing Institute of New York are sponsoring a creative writing contest for staff members of more than 700 college newspapers. Using the current Paramount release, "A Place in the Sun," as a springboard for the contest, college reporters, editors and faculty advisors will be invited to special screenings and asked to submit a copy of the review, critique or editorial published in a college paper, as an entry from one of three separate groups or classifications, the larger university daily papers, the weekly publications and the monthly papers from smaller colleges. Nine prizes, totaling \$900, plus merchandise prizes and an all-expense trip to Hollywood or New York, will be awarded for students who turn in the best examples of creative writing. The contest will be continued through May, 1952.

The greatest outdoor advertising campaign in mid-west history, employing 147 twenty-four sheet posters, plus an equal number of six-sheets, backed the opening of "Behave Yourself" in Kansas City, where the picture drew the largest crowds of the year. During the past month, the "Honeymoon House" set, from the studio, has been on display at Macy's department store, as a pre-selling stunt for "Behave Yourself." The store has carried full-page newspaper ads to announce their scoop in having possession of the studio set, direct from Hollywood.



Field Men In Action

Russ Morgan, who handles field exploitation for RKO Radio Pictures in the southeast, with Dave Cantine and Hal Oliver of the New York and metropolitan districts, who have gone down south to lend a hand, are in Atlanta, setting up the premiere of the RKO release, "Drums of the Deep South," which opens October 3rd. The schedule calls for the selection of a "Miss Southern Belle," to be chosen with the cooperation of the Atlanta and Georgia chapters of the Daughters of the Confederacy. Newspapers are being tied into the search, through nine southern states, with important citizens acting as judges in each locality. The contest will be held on stage at the theatre on the opening night of the picture in each city.

Out on the West Coast, Fred Calvin is working on Wald-Krasna's "Behave Yourself," following the sensational premiere of this film in Kansas City. Other RKO field men, Ralph Banghart in Boston, Hank Howard at Buffalo, Hugh MacKenzie in Philadelphia, Lou Dufour in St. Louis, Doug Beck in Chicago, Bid McCormick in Denver, Joe Longo in Cleveland and Alan Wieder in Seattle, have three pictures working simultaneously. "The Flying Leathernecks," which calls for Marine pickups; Howard Hughes' "His Kind of Woman" and Wald-Krasna's "Behave Yourself."

"Angels in the Outfield" is engaging the activities of MGM field men this week, for the most part, with Abe Bernstein in Albany and Buffalo; Tom Baldridge in Washington and Charlotte; Norman Pyle and Alvin Golin in Chicago; Charles Dietz in Detroit; Louis Orlove in Minneapolis and Milwaukee; Floyd Fitzsimmons in Boston and New Haven and Ed Gallner in Philadelphia; at work on the happy baseball picture. E. B. Coleman, of the Dallas-Oklahoma City and New Orleans office is doing the Texas saturation campaign for "Texas Carnival."

Emery Austin, from Atlanta and Memphis, is on special assignment in New Orleans for the opening of "An American in Paris," with J. E. "Watty" Watson, from Cincinnati and Pittsburgh offices, in Evansville, Indiana, for the premiere of the same picture, opening on Sept. 26th, which is George Gershwin's birthday. E. C. Pearson, attached to the Cleveland and Indianapolis office, is handling the opening of "An American in Paris" in Cleveland, and Ted Galanter has that special assignment at Loew's Warfield theatre, in San Francisco. The picture is the next attraction at the Radio City Music Hall in New York, where it is underlined to open on October 4th.

Bernie Evans, of the St. Louis-Kansas City offices, is handling the joint premiere of "Across the Wide Missouri" in St. Louis, Kansas City and Jefferson City, Mo., on October 11th, with Ivan Fuldauer, from the Omaha-Des Moines offices, cooperating. William Prass, of the Denver and Salt Lake offices, takes up the same attraction in the saturation premiere. Elliot Foreman, veteran exploitation man in the New York metropolitan area, is on tour with "Show Boat" ballyhoo. Two special assignments in New York give Louis Wiener and Arthur Cantron advance handling of "Quo Vadis" as home office preparation for this attraction.

FOR THE BEST SPECIAL TRAILERS

PRODUCED & DELIVERED IN
DOUBLE-QUICK TIME, Anywhere
SEND YOUR ORDER TO
FILMACK

WRITE - WIRE OR PHONE
620 Ninth Ave.
New York, N. Y.
1227 S. Wabash
Chicago, Illinois

An advertisement for Filmack featuring a circular graphic with arrows pointing towards the text. The text includes "FOR THE BEST SPECIAL TRAILERS", "PRODUCED & DELIVERED IN", "DOUBLE-QUICK TIME, Anywhere", "SEND YOUR ORDER TO", "FILMACK", "WRITE - WIRE OR PHONE", "620 Ninth Ave.", "New York, N. Y.", and "1227 S. Wabash Chicago, Illinois".

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITION WANTED

MANAGER. 30 years in the theatre, circuit and independent operation. South—Southwest—California. BOX 2602, MOTION PICTURE HERALD.

THEATRES

FOR SALE: WELL EQUIPPED THEATRE, TOWN 5500 Southern California. \$15,000 cash, balance five years. For Sale: Newly equipped theatre and building, one of California's fastest growing coast towns. \$40,000 cash, balance over five years. For Sale: Equipment and leasehold in the South—Southern California area, \$8500. Ideal climate, excellent for family operation. \$20,000 cash, balance over three years. For Sale: 1500-seat theatre, equipment, leasehold and parking lot Los Angeles, equipment new. \$40,000 cash, balance five years. For Sale: Los Angeles theatre, 300 seats, audience seating, for family operation. \$10,000 cash, balance over three years. For Sale: Equipment and leasehold Southern California town, 650 seats, 4500 population, excellent climate. Ideal for family operation. \$7500 cash, balance in five years. Rental \$350 per month. For Sale: Western Colorado, 750 seats, equipment good, leasehold. Monthly rental \$1500. Title to building, fishing. \$10,000 cash, balance in four years. Lease includes two store rooms, one apartment. Town of 2000 with large trade area, no competition, ideal family operation. Address AMUSEMENT REALTY COMPANY, 115 S. Beverly Drive, Beverly Hills, Calif. Phone: Crestview 5-1542.

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

BY REASON OF DEATH OF OWNER, EXECUTOR will sell Ponce DeLeon theatre, having 500 seat capacity, in desirable neighborhood, all pictures available. Will also sell lease for 500 seat theatre of American theatre, both located in Atlanta. Contact FRED LEVINE, Executor, 806 Ponce DeLeon Ave., N. E., Atlanta, Ga.

USED EQUIPMENT

BUY NOTHING! CHECK WITH STAR FIRST! Super-Simplex mechanisms, rebuilt \$850 pair; pair Brenkers RCA 4 KW Lamphouses and Hermer Generator, \$1250; \$300 2 unit electric units, rebuilt, rebuilt, \$129.50; DeVilbiss 1000 ammonia, rebuilt, \$67.50; Simplex Intermittents, rebuilt, \$49.50; Western Electric 206 Soundheads, rebuilt, \$195 pair. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

ANYONE CAN SAY "REBUILT LIKE NEW" but ours is. Super Simplexes \$447.50; H.I. generators w/powers, the best, \$125.00; Edison 1000 ammonia w/complete \$67.50; two Baby Strong arm lamps, rectifiers \$35. Complete outfitts for theatres and drive-ins. Time deals available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Urge Denial of ABC Merger Intervention

WASHINGTON: The Federal Communications Commission staff has urged the commission to deny the petition of five theatre companies to intervene in the hearings on the proposed merger of United Paramount Theatres and American Broadcasting Co., it is learned. Four of the five companies are part of the Fanchon and Marco operations. The fifth is not affiliated with F and M.

The staff, it was reported, has told the

STOP! LOOK! LISTEN!

THIS CLASSIFIED PAGE HAS IT. A THEATRE buyer writes: "I bought my new house through your ads." A projectionist says: "Thanks to your paper for a nice place to live for me." A manager writes: "Whenever I want to clear a position, I do it through your classified page and it's all so confidential." And those who want to sell or buy good used equipment use these columns to tell their story. MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York 20.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

FIRST COME, FIRST SERVED. THESE CHAIR valves available now! 700 American fully upholstered back, spring cushion, good condition, \$4.50; 200 Heywood vaneers \$4.75; 290 rebuilt Andrews inserted panel-back spring cushion \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions \$3.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMICS BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4126 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$1.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

commission the companies do not show sufficient interest under FCC rules to intervene and have the right to cross-examine witnesses and take full part in the hearings. The F and M companies could still supply any material they wanted for the record.

Editing Flaherty Film

"St. Matthew Passion," the last work edited and presented by the late Robert Flaherty, will have its American premiere in the early fall in a Broadway theatre, it was announced last week by Academy Productions, Inc. which owns the film.

NEW EQUIPMENT

REEL ALARMS, \$5.50; White plastic coated screens 35c foot; photocells, from \$2.25; sound lenses \$14.50; 60 ampere rectifiers, \$345 pair; film cabinets \$2.95 each. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLATE UP ATTRACTIONS WITH TEMPERED Masonite marquee letters, 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-125c; 16"-150 (all colors). Replaces Wagner, Adler, Bevelites. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only \$4.50. Replaces all types, 20% off; Nameplate with untempered glass, \$1.50; 30" x 12" ft.; beaded \$49.50; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. S. O. S. CINEMA SUPPLY, 441 W. 50th St., New York 19.

AURICOP PROFESSIONAL SOUND CAMERA \$495; MICOP Hispeed 90 rpm Printers, 16/35mm, \$1650; plus tax; 16mm. Animation Stand complete, \$2,250; Master MM recording system, complete \$2,495; Microsound Sounder, \$105; projector, \$1,250; Bell and Howell specialist outfit, originally \$2,350, \$1,495; Micro synchronizer 4-way 16/35mm \$195; 5000W Spots on stands \$77.50; new Bridgematic Jr. 16mm automatic developing machines (plus tax) \$995. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$2.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble-Shooting Chart. Expert information on picture projectors and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1951-52 edition. Complete listing of all major studios and important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

Colosseum National Meeting Dates Pushed Back

The national meeting of the Colosseum of Motion Picture Salesmen of America, originally scheduled to take place October 26-28 at the Sheraton Hotel in St. Louis, will now be held October 5-7 in the same place. Principal matter to be discussed at this meeting will be the ratification of the new wage agreement reached with the film companies, calling for a \$7 weekly increase. Officers of the St. Louis branch will be hosts of the meeting.

The Product Digest

Detective Story

Paramount—Intense Drama

Watching the film version of Sidney Kingsley's great stage hit proves to be a moving and emotional experience. There's no doubt that Paramount has a winner, although the exhibitor should be warned that the nature of the story makes it imperative for them to be careful in selling the picture.

With Kirk Douglas and Eleanor Parker in the leading roles—both doing outstanding jobs—the film is a tribute to William Wyler, who produced and directed, and who realistically captured the atmosphere of a New York police station, where practically the entire action takes place. He also has avoided the static quality often inevitable where the story is confined to few settings. It is a tribute to astute direction of the players, judicious editing, proper use of Kingsley's sharp and brittle dialogue and—surprisingly enough—by almost the complete elimination of mood music. "Detective Story" is truly evidence of superior craftsmanship.

The story is neither pretty nor wholesome, but this is understandable since there is nothing pretty or wholesome about lawbreakers and the methods used to capture them. In fact, that aspect of the law is often pretty sordid and no punches are pulled in presenting the 21st Manhattan precinct and the men in its detective squad in just that light. Dealt with in "Detective Story"—which is in effect merely an hour-by-hour report of the incidents that take place at the station—are personalities: thieves, a shoplifter, a young boy who stole for the first time, hardened vicious criminals, an abortionist, etc.

The detectives, too, are presented as human beings—some kind, some cruel, one willing to give the first offender a break, and the other driven by a psychopathic desire to destroy anybody who brushes with the law, no matter how minor the offense. Douglas is in the latter category. But the ironical touch is provided when he finds his wife years before had been a patient of a disreputable doctor who could be assumed to have been an abortionist. In this reviewer's view, this is precisely what he was. Despite her pleadings, he breaks with her as his world of virtue tumbles about him—himself a victim of the moral law he tried so ruthlessly to enforce by beating prisoners, and refusing the second chance. The whole incident of the malpractising doctor is handled directly, and in as good taste as could be expected by the circumstances of the story.

Kingsley's story has been faithfully adhered to, and although his philosophy may be a cynical one, the producer wisely took no sides and left it up to the audience to decide for themselves on the moral issues.

Douglas has never been better, and his interpretation of the cruel, tortured man driven to persecuting lawbreakers because of his own moral deficiencies, is certainly one of the acting highspots of the season. Miss Parker is warm and human, always avoiding the melodramatic,

and doing one of the best jobs of her promising career. Horace McMahon, who was also in the stage play, is fine as the lieutenant in charge, in constant conflict between trying to do the right thing with the lawless and his men. Other supporting players—William Bendix, Lee Grant, Luis Van Rooten—are excellent.

The hard-hitting screenplay is by Philip Yordan and Robert Wyler.

Reviewed at the Paramount screening room in New York. Reviewer's Rating: Excellent.

CHARLES L. LAZARUS.

Release date, November, 1951. Running time, 103 minutes. PCA No. 15300. Adult audience classification. Detective James McLeod.....Kirk Douglas Mary McLeod, his wife.....Eleanor Parker Detective Lou Brody.....William Bendix Lt. Monaghan.....Horace McMahon Lee Grant, Warner Anderson, George MacReady, Luis Van Rooten, Gladys George

real reason for a divorce until the end, was written by Hans Jacoby and Shirley White and was adopted by Lou Breslow, Brenda Weisberg and William Sackheim wrote the original story. The producer was Leonard Goldstein.

Reviewed at Loew's 86th Street theatre, New York, in the company of a sneak preview audience that was evidently delighted by the good clean fun. Reviewer's Rating: Very Good.

—TOM CANNING.

Release date, October, 1951. Running time, 79 minutes. PCA No. 15399. General audience classification. NormanMark Stevens LauraPeggy Dow MaggieGigi Perreau Frances Dee, Leif Erickson, Ray Collins, Fay Baker, Myrna Dell, Dick Wessel

Across the Wide Missouri

MGM—Gable in the Old West

This Western is scaled to the grandiose and photographed in lush Technicolor against an outdoor background of breathtaking beauty. The fact alone that the name of Clark Gable once again graces the marquee will get a lot of people into the theatre. But the Gable of old comes through only in flashes and the film lacks action, bogged down by accents and an unusual attempt to let the Indians speak in their own language.

Producer Robert Sisk took his company on location in Colorado and came up with some impressive shots that gladden the eye with the beauty of their color. Director William A. Wellman contributed many unique touches that lend realism to those rugged mountain-men who trapped beavers and fought the Indians in country never before visited by white men.

Much time is consumed as Adolph Menjou, the old French trapper, communicates what each party is saying to the other. Ricardo Montalban, as the young Indian chief, never utters an English word throughout the picture, and precious few intelligible sentences are exchanged between Gable and his Indian bride, newcomer Maria Elena Marques.

Talbot Jennings wrote the screenplay from a story on which he and Frank Cavett collaborated. It's the tale of a man who marries an Indian girl to gain entrance into a territory controlled by her grandfather. He leads his company of trappers into the area, gradually falls in love with his wife who later is killed when a trapper murders the old Indian chief and the blood-thirsty Montalban takes over.

In a final, thrilling sequence, Gable stalks Montalban and kills him. Then he takes his infant son—whose voice is heard as the narrator but who is never seen—and leads him to live among his own people. In spots the tale is touching and, when it gets going, it is in turn humorous, rowdy and exciting in approved super-Western fashion. But neither the Gable personality nor the excellent supporting cast can rescue it from being static and quite dull in many of its sequences.

John Hodiak is given little to do as a Scotchman gone Indian; Menjou is fine and J. Carroll

(Continued on following page)

Reunion in Reno

U-I—Family Comedy

Although its title may suggest a sophisticated marital farce, "Reunion in Reno" is in fact a refreshing little family comedy. Unpretentious and wholesome, its skillful blend of light comedy and pathos is a sure bet to please the ladies.

The picture is Gigi Perreau's from start to finish and this charming child star gives a winning, natural performance. Thanks largely to the direction of Kurt Neumann, Miss Perreau avoids the cute and the saccharine upon which many promising screen types have founded.

A sly commentary on modern manners, "Reunion in Reno" is the story of a nine-year-old girl who runs away from home to seek a "divorce" in the "world's biggest little city" from her parents on the grounds of incompatibility. Mark Stevens, a successful and cynical divorce lawyer, agrees to take her "case" to learn the parents' address.

Stevens and his sweetheart, Peggy Dow, are captivated by the child and although they win her confidence, they cannot learn the real reason she seeks a "divorce." A break comes in the case after a few days and Stevens gets in touch with the parents, Frances Dee and Leif Erickson. When an attempt at a reconciliation proves futile, Stevens enlists the aid of a friendly judge and arranges a "trial."

In a touching courtroom sequence, the cause of the conflict is revealed when Miss Perreau confesses she has learned she is not her parents' blood daughter. With a new baby on the way, she felt unwanted. The parents protest their love and all ends happily. With a reconciliation effected between Miss Perreau and her parents, Miss Dow and Stevens begin plans on a family of their own.

The engaging screenplay, which achieves an element of suspense by saving Miss Perreau's

**SHOWMEN'S REVIEWS
SHORT SUBJECTS
THE RELEASE CHART**

(Continued from preceding page)

Naish makes a good Indian chief who lets his daughter marry Gable when the latter offers him a suit of armor.

Seen at a New York screening room. Reviewer's Rating: Good—FRED HIFT.

Release date, October, 1951. Running time, 78 minutes. PCA No. 14912. General audience classification.

Flint Mitchell.....Clark Gable
Ironshirt.....Ricardo Montalban
Frederick.....John Wayne
Pierre.....Adolphe Menjou
Kamiah.....Maria Elena Marques
Looking Glass.....J. Carroll Naish
Bear Ghost.....Jack Holt
Alan Napier, George Chandler, Richard Anderson, Henri Leondal, Douglas Fowley, Louis Nicoletti, Ben Watson, Russell Simpson, Frankie Darro

Adventures of Captain Fabian

Republic-Marshall—Southern She-Devil

Errol Flynn, who plays the title role, is the author of this William Marshall production, which was filmed in France and is presented by Republic Pictures as part of its observance of Movietime U. S. A. Flynn has gallantly given the lion's share of the film to Michelene Prele, for it is with her amatory adventures that the picture is primarily concerned. Even Captain Fabian's adventures are chiefly romantic and confined to the port of New Orleans.

The New Orleans of the Civil War era was apparently a fertile breeding ground of wicked women. It is Miss Prele's lot to play the familiar southern Jezebel in this extravagant production. A beautiful mulatto, she is driven by a blind ambition to become a lady of quality. Her hope is to marry wealthy Vincent Price, an amoral weakling, and even after he is instrumental in having her tried for murder, Miss Prele continues to scheme to become his wife.

Flynn, a robust sea captain with an eye for the ladies, arranges for Miss Prele's acquittal at the murder trial, and then sets her up in business as a tavern keeper. The only reward he seeks is her affections, but Miss Prele dreams of a loftier estate. Her chance comes when she witnesses Price kill his uncle in a fit of rage. She blackmails the scoundrel into marriage. Her goal achieved, Miss Prele is still unhappy and realizes that what she wants is Flynn, not money. To throw suspicion from himself and at the same time get revenge on Flynn, Price pins his uncle's murder on the captain. The only real action in the picture comes at the climax when a lynch mob, incited by Price, tries to hang Flynn. In the turmoil that follows, Miss Prele and Price are killed and Flynn escapes, a free man.

Producer-director William Marshall has given in this conventional costume melodrama a rich production. The cast includes many well known names in addition to the three principals, including Agnes Moorehead, as Miss Prele's witch-like aunt, and Victor Francen, Price's autocratic uncle. Some of the lesser roles are played by French actors.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good—T. C.

Release date, October 6, 1951. Running time, 100 minutes. PCA No. 15394. Adult audience classification. Captain Fabian.....Errol Flynn
Lea Marriotte.....Micheline Prele
George Brissac.....Vincent Price
Doris Dowling.....Agnes Moorehead
Victor Francen, Jim Gerald, Harry Cohn, Sam Wood, Vernon, Roger Bin, Valentine Campan, Reggie Nalder, Charles Fawcett, Aubrey Bower

Silver City

Paramount-Holt—Outdoor Action

This Technicolor production has much to recommend it for the action fans, who are not too fussy about the story but like their heroes rough, tough and grim. Producer Nat Holt has become expert in handling this type of picture and in this one no punches are pulled in the brawls, gun fighting and chases.

The cast is of a good name caliber, featuring Edmond O'Brien, Yvonne De Carlo and Barry

Fitzgerald, with Richard Arlen and Gladys George in supporting roles. Directed by Byron Haskin, "Silver City" has a story concerning silver mining and laid late in the last century.

O'Brien plays an assayer who is hounded from job to job for the one crooked deal he has committed during his lifetime. The man persecuting him is Arlen, who has a mine office and who married the girl O'Brien originally was to have married.

O'Brien finally settles in Silver City, bent on minding his own business and leading an honest life. However, things start popping when he discovers that a piece of land leased by Fitzgerald to Miss De Carlo and her father contains a fortune in silver. Despite a generous offer, O'Brien wants no part of helping mine the lode, but his decision is soon changed by the fact that Arlen shows up in Silver City, and in cahoots with Fitzgerald and other villainous characters, tries to take over the mine.

From that point on it's one fight after another, with gun fights galore and chases aboard the top of a moving train, across logs on a river, through a lumber mill, etc. Everyone of these sequences is excellently staged and gives the patrons a full measure of action and suspense.

O'Brien seems well-suited for this type of role for he's big and tough and knows how to use his fists when the need arises. Miss De Carlo is decorative as well as competitive while Fitzgerald, in the part of one of the plotters, comes through with his traditional characterization.

Based on a story by Luke Short, the screenplay is by Frank Gruber.

Reviewed at the Paramount screening room in New York. Reviewer's Rating: Good—C. J. L.

Release date, December, 1951. Running time, 90 minutes. PCA No. 15362. General audience classification. Larkin Moffatt.....Edmond O'Brien
Charles Sorenson.....Yvonne De Carlo
R. R. Jarboe.....Barry Fitzgerald
Charles Stott.....Richard Arlen
Gladys George, Laura Elliott, John Dierkes

The Magic Carpet

Columbia—Tale from Baghdad

This is one of those "Once upon a time . . ." stories that could have come straight out of the Arabian Nights and probably did find its inspiration there. Done in excellent Supericolor, it's a lively tale told in an unpretentious adventure style and completed with murder, intrigue, colorful costumes, sword fights, daring desert raids and, to top it all off, a magic carpet.

Producer Sam Katzman has assembled a capable cast for a picture that in many respects doesn't do justice to their proved talents. Lucille Ball plays it straight as the scheming princess; John Agar is dashing and recklessly daring as the leader in the fight against the usurper Caliph (Agar is the son of the murdered ruler and the real successor to the throne); Patricia Medina is fiery and cute as the girl who loves a good fight; Raymond Burr makes a good heavy, and George Tobias gets his share of laughs.

Lew Landers directed with a nice sense of movement from a script by David Mathews. Anyone expecting a lot of sense in the story will be disappointed. Those who like to see their childhood dreams of Caliphs, harems and other Arabian Nights concoctions come to life on the screen, will find this fully satisfying, down to the love angle, the girl dancers and the magic carpet.

Agar organizes the people to fight against Caliph Gregory Gay who taxes his subjects heavily to keep his court in splendor. Agar does not know that he is the son of the Caliph Gay murdered to get to the throne. His mother sent Agar out of the palace on the magic carpet and he is brought up by William Fawcett who knows his identity by a locket he found on him.

Agar gets himself a job as court physician and arouses the interest of Lucille, which in turn makes Patricia Medina jealous. Agar

leads the uprising and is installed as ruler, leaving with Patricia on the magic carpet for his honeymoon.

Seen at the Columbia Pictures screening room in New York's. Reviewer's Rating: Good—F.H.

Release date, October, 1951. Running time, 84 minutes. PCA No. 15088. General audience classification. Narah.....Lucille Ball
Ramatoh.....John Agar
Lida.....Patricia Medina
Gia.....George Tobias
Borer.....Raymond Burr
Gregory Gay, Rick Vallin, Jo Gilbert, William Fawcett, Loretta Johnson, Linda Williams, Perry Sheehan, Eileen Howe, Minka Zorka.

Havana Rose

Republic—Comedy with Music

The Latin American starlet Estelita is back again in a mélange of music and slapstick that makes for good fun. The film has some pleasant laughs, a few songs, and an improbable story easy to take.

Supporting Estelita are Bill Williams, Hugh Herbert and Florence Bates, who make the most of their parts. With Sidney Pickler as the associate producer, and William Beaudine directing, "Havana Rose" is not a pretentious picture, but should serve its purpose well for exhibitors to whom this type of picture is bread-and-butter product.

Estelita is the daughter of the ambassador from Lower Salamina, in Washington to negotiate a loan which would keep his little country from falling into the hands of insurrectionists. The deal being worked out with Herbert is upset when Estelita spills some coffee on his wife.

In trying to remedy the situation, Estelita hits on a wild scheme of acting as a gypsy fortune teller and she tries to lead Herbert into believing the stars are right for agreeing to the loan. Meanwhile, the revolutionists are still determined to foul things up even if they have to resort to assassination. Because of mistaken identity, Estelita is thought to be the wife of the financier and comes close to death. However, she is helped by Bill Williams, a cattleman with whom she has fallen in love, and soon everything turns out well.

Among the songs heard are "Noche de Ronda," "Babalu" and "Repiqueeta Timbalerio." Estelita projects her energetic personality throughout the picture and other good comedy is, of course, provided by Herbert. The screenplay is by Charles E. Roberts and Jack Townley.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.

Release date, September 15, 1951. Running time, 77 minutes. PCA No. 15227. General audience classification. Tito Thompson.....Bill Williams
DeMarco.....Hugh Herbert
Mrs. Fillmore.....Florence Bates
Fortunio Bonanova, Leon Belasco, Nacho Galindo

The Sea Hornet

Republic—Deep Sea Diving

The deep sea diver appears to be in for the sort of glamorization with which the screen has favored the "private eye," the reporter who is equally adept to turning a phrase and solving a murder, and those engaged in similarly hazardous occupations. With Rod Cameron starred as a diver engaged in unraveling the mysterious death of his buddy, the film shapes up as a pleasant blend of suspense, action and romance. Even on those occasions when the plot defies credibility, it remains an entertaining picture.

Gerald Drayson Adams' story involves a merchant ship, *The Sea Hornet*, sunk during the war less than a mile from the coast. When his buddy dies in an attempt to blow up the ship six years later on orders from Adele Mara and Jim Davis, Cameron's suspicions are aroused. Cameron's investigations reveal the fact that the ship had \$1,000,000 aboard when it sank, presumably from a torpedo. When he gets official permission to dive to the ship, several attempts are made on his life. Cameron also becomes involved romantically with Adrian Booth, the singer at the swank hotel where much of the

action takes place. At the same time, he regards Miss Mara as a member of the nefarious plot.

In the final minutes, the mystery is resolved. Miss Mara, it turns out, is innocent. The villain is Davis who robbed the ship of its money during the war, killed the captain, Miss Mara's father, and then sank the vessel.

The exciting climax takes place at, and under the sea. With the money discovered in the deep-freeze unit at the hotel, Cameron, as the official salvage agent of the insurance company, gets \$500,000 reward and makes plans to marry Miss Mara.

Chill Wills appears as Cameron's lieutenant, and Ellen Corby contributes an amusing bit as a love-starved widow and tippler. Associate producer Joseph Kane directed.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.—T. C. C.

Release date, not set. Running time, 84 minutes.
 PCA No. 15339. General audience classification.
 Gunner McNeil Rod Cameron
 Suntan Radford Adele Mara
 Ginger Adrian Booth
 Tweety Charles Corby
 Jim Davis Richard Jaeckel
 Ellen Corby James Brown
 Grant Withers William Ching
 William Haade Hal Taliaferro
 Emil Sitka Byron Foulger
 Monte Blue Jack Pennick

SHORT SUBJECTS

ROOM AND BIRD (Warner Bros.)

Merrie Melodies Cartoon (774)

Their owners smuggle Tweety, the bird, and Sylvester, the cat, into a spinster's hotel that bars pets. The cat is in hot pursuit of the bird until the house detective intervenes. He tries to eject Tweety and Sylvester, but finds he has a full-time project on his hands since the hotel is full of pets—elephants, horses, monkeys, etc.

Release date, June 2, 1951 7 minutes

MYSTERIOUS ISLAND (Columbia)

Serial

Jules Verne's novel of space ships, ray guns and fantastic visitors from Mercury, "Mysterious Island," has been made into an action-packed 15-episode serial by Columbia Pictures. Richard Crane plays the dauntless Captain Harding, the Northern prisoner of war who escapes from the Confederates in a balloon during the Civil War and is wafted away with his companions to a strange, unearthly island. Crane and his friends are constantly in danger from the Mercurians and their shapely leader, Karen Randle; the natives, a gang of ruthless pirates, and an active volcano that spews fire and rock with disconcerting regularity. There is action, suspense and adventure enough here to keep the kids interested right up to the fifteenth chapter, when the island is blown to bits. The first chapter runs 27 minutes; the others, 17. Release date, September 13, 1951. 15 episodes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1031-1032, issue of September 15, 1951.

Feature Product by Company starts on page 1021, issue of September 15, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS	
				(S)=synopsis	Issue Page	Natl. Groups	L. of D. Herald Review
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ. Bud Abbott-Costello	Mar. '51	82m	Mar. 17	759	AYC	A-2 Very Good
Abilene Trail (4946)	Mono. Whip Wilson-Audy Clyde	Feb. 4 '51	64m	Dec. 30	[S] 643	AYC	A-1
According to Mrs. Hoyle (5122)	Mono. Spring Byington-Brett King	May 20 '51	60m	June 23	905	AY	A-2 Very Good
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Oct. '51	78m	Sept. 29	1041		Good
Adventures of Capt. Fabian (5101)	Rep. Errol Flynn-Michelene Prille	Oct. 6 '51	100m	Sept. 29	1042		Good
Air Cadet (115)	Univ. Stephen McNally-Gail Russell	Mar. '51	94m	Feb. 17	713	AYC	A-2 Good
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar. '51	79m	Jan. 13	662	AY	A-2 Fair
Alice in Wonderland (color) (292)*	RKO Disney Feature	Aug. '51	75m	July 7	921	AYC	A-1 Excellent
Alice in Wonderland (color)	Souvaine Carol Marsh-Puppets	July 28 '51	83m	Aug. 4	967		Average
Along the Great Divide (025)	WB Kirk Douglas-Virginia Mayo	June 25 '51	88m	May 5	825	A	A-1 Very Good
American in Paris, An (color)	MGM Gene Kelly-Leslie Caron	Nov. '51	113m	Sept. 1	997		Excellent
Angels in the Outfield (202)	MGM Paul Douglas-Janet Leigh	Sept. 14 '51	102m	Sept. 1	997		A-1 Excellent
Anne of the Indies (color)	20th-Fox Jean Peters-Louis Jourdan	Nov. '51	85m	Sept. 22	[S] 1035		A-2
Another Shore	Pentagon Robert Beatty-Moira Lister	Feb. 10 '51	77m	Feb. 17	713		A-2 Good
Apache Drums (123) (color)	Univ. Stephen McNally-Coleen Gray	June '51	75m	April 21	810	AYC	A-1 Good
Appointment With Danger (formerly United States Mail) (5019)*	Para. Alan Ladd-Phyllis Calvert	May '51	89m	Apr. 21	809		A-2 Good
Arizona Manhunt (5068)	Rep. Michael Chapin-Eileen Janssen	Sept. 15 '51	60m	Sept. 22	1034	AY	Fair
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox Jean Peters-David Wayne	June '51	77m	June 9	878	AY	A-2 Very Good
BADMAN'S GOLD	UA Johnny Carpenter-Allyn Lockwood	Apr. 3 '51	56m			AY	A-1
Bannerline	MGM Sally Forrest-Lionel Barrymore	Oct. '51	88m	Sept. 22	1033		Good
Basketball Fix, The	Realart John Ireland-Vanessa Brown	Sept. '51	76m	Sept. 22	1034		Good
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb. '51	83m	Jan. 20	669	AYC	A-1 Very Good
Behave Yourself (206)	RKO Shelley Winters-Farley Granger	Sept. 22 '51	81m	Sept. 15	1013		A-2 Very Good
Best of the Badman (color) (176)	RKO Robert Ryan-Claire Trevor	June 16 '51	84m	June 2	869	A	B Good
Big Carnival, The (formerly Ace in the Hole) 5023*	Para. Kirk Douglas-Jan Sterling	July 4 '51	112m	May 12	845	A	A-2 Excellent
Big Gusher, The (306)	Col. Preston Foster-Wayne Morris	July '51	68m	July 14	929	AY	A-1 Good
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar. '51	100m	Mar. 17	757	AY	B Good
Bitter Springs	Ealing-Bell Tommy Trinder-Chips Rafferty	Oct. 1 '51	73m	Aug. 25	990		A-1 Good
Blackmail	Bell Mai Zetterling-Dire Bogarde	Oct. 15 '51	73m	Sept. 15	1015		B Fair
Blazing Bullets (5142)	Mono. Johnny Mack Brown	May 6 '51	51m	May 12	[S] 846		A-1
(formerly Gold Bullets)	UA Jack Warner-Jimmy Hanley	Mar. 1 '51	84m	June 3	322	AYC	A-2 Fair
Blue Lamp, The (Brit.)	RKO Jane Wyman-Charles Laughton	Oct. 27 '51	114m	Sept. 15	1015		A-2 Excellent
Blue Veil, The (263)	Mono. Johnny Sheffield-Donna Martell	Not Set		Aug. 18	[S] 982		
Bomba and Elephant Stampedes	Col. Charles Starrett-Smiley Burnette	July '51	56m	July 14	929	AYC	A-1 Good
Bonanza Town (367)	Astor Walt Wayne-Mary Nord (reissue)	Aug. 15 '51	60m				
Border Fence	Col. Broderick Crawford-Judy Holliday	Feb. '51	103m	Nov. 25	590	A	B Excellent
Born Yesterday (344)*							

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED—		Nat'l Groups	L. of D.	Herald Review
				(S)=synopsis	Issue Page			
Brave Bulls, The (321)	- Col.	Mei Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2 Excellent
Bride of the Gorilla	Realart	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m	Feb. 5, '44	947	AY	A-1 Good
Bridge of San Luis Rey	Astor	Lynn Bari-Louis Calhern	Apr. 15, '51	91m	July 28	947	AY	A-1 Excellent
Bright Victory	Univ.	Arthur Kennedy-Peggy Dow	Aug., '51	97m	July 28	947	AY	A-1 Good
Browning Version, The (Brit.)	U-I	Michael Redgrave-Jean Kent	Sept., '51	90m	Dec. 30	642	AYC	A-1 Good
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Jansen	May 1, '51	80m	Dec. 30	642	AYC	A-1 Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2 Very Good
CALL Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B Very Good
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Not Set	79m	May 26	(S)863		
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1
Captain Horatio Hornblower (color) (030)*	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	884	AYC	A-1 Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870		
Casa Manana (5116)	Mono.	Robert Clarke-Virginia Walles	June 10, '51	73m	July 28	(S)947	AY	B
Cattle Drive (color) (128)	Univ.	Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AYC	A-1 Good
Cause for Alarm (118)	MGM	Loretta Young-Berry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2 Good
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2 Very Good
Chain of Circumstance	Col.	Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990	AY	B Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Niall MacGinnis	Feb., '51	90m	Feb. 3	697	A	A-2 Very Good
China Corsair (316)	Col.	Jon Hall-Liza Fareyday	June, '51	67m	June 9	878	A	A-2 Good
Circle of Danger (formerly White Heather) (Brit.)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1 Good
Cloudburst	UA	Robert Preston-Elizabeth Sellers	Aug. 3, '51					
Cohens and Kellys in Africa	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47		
Cohens and Kellys in Hollywood	Realart	George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Mar. 19, '32	39		
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033		B Very Good
Comin' Round the Mountain (127)	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2 Good
Corky of Gasoline Alley	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1 Fair
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amenda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1 Average
Crackdown	RKO	Bill Williams-Carla Belanda	Not Set		Jan. 6	(S)654		
Criminal Lawyer	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990		A-2 Good
Criminals of the Underworld	Realart	Richard Dix-Lon Chaney (Reissue)	Mar. 1, '51	51m				
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	A-2	Good
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706	B	Good
Cuban Fireball (5007)	Rep.	Estelle Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784	AY	A-2
Cyclone Fury (368)	Col.	Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982	A-1	Fair
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2 Superior
DAKOTA Kid, The (5067)	Rep.	Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930		Fair
Daltons Ride Again	Realart	Alan Curtis-Lon Chaney (reissue)	Sept. 5, '51	72m				
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S)914	B	
Dark Waters	Astor	Merle Oberon-Franchoit Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44		A-2	
Darling, How Could You! (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	A-2	Good
David and Bathsheba (color)	20th-Fox	Gregory Peck-Susan Hayward	Sept., '51	116m	Aug. 25	990	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	A-2	Very Good
Dear Brat (5021)	Para.	Monte Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	A-2	Good
Decision Before Dawn	20th-Fox	Richard Basehart-Gary Merrill	Aug., '51		July 21	(S)938		
Desert Fox, The (130)	20th-Fox	James Mason-Jessica Tandy	Oct., '51				A-2	
Detective Story (5111)	Para.	Kirk Douglas-Eleanor Parker	Nov. 5, '51	103m	Sept. 29	1041	A-2	Excellent
Disc Jockey (AA-21)	AA	Jane Figh-Michael O'Shea	Aug. 23, '51	77m	Sept. 8	1006	A-1	Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406	A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC	Good
Drums in the Deep South	RKO	James Craig-Barbara Payton	Oct. 20, '51	87m				
EMPEROR'S Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1 Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2 Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1 Very Good
FABIOLA* (Ital.)	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2 Very Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julie London	May 5, '51	77m	Apr. 7	794	AY	A-2 Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907	AY	A-1 Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2 Excellent
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Oct. 26, '51					
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1 Good
Fighting Sullivans, The (formerly The Sullivans)	Realart	Anne Baxter-Thomases Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741	A-1	Excellent
Fighting the Rackettes	Realart	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m				
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Feb. 23, '51	55m	Apr. 14	802	A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	AY	A-2 Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2 Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751	AY	A-2 Fair
Flight to Mars (5103)	Mono.	Marguerite Chapman-C. Mitchell	Sept. 23, '51					
Flying Leathernecks (color) (261)	RKO	John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937	AY	A-1 Excellent
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B Very Good
Footlight Varieties (114)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766	AY	B Good
Force of Arms (102)	WB	William Holden, Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2 Good
Fort Defiance	UA	Dane Clark-Tracy Roberts	Not Set					
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24, '51	60m	Sept. 15	1014		Fair
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766	AY	Good
Fort Worth (color) (028)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845	A-2	Very Good
Four in a Jeep (Swiss)	UA	Vivica Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2 Good
Fourteen Hours (114)	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2 Excellent
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31, '51	95m				
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1 Excellent
Frogmen, The (122)*	20th-Fox	Richard Widmark-Dane Andrews	July, '51	96m	June 9	877	AY	A-1 Very Good

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Fugitive Lady (5011) Fury of the Congo (329)	Rep. Col. Janis Paige-Binnie Barnes Johnny Weissmuller-Sherry Moreland	July 15, '51 Apr., '51	78m 69m	July 21 Feb. 24	938 722	AY	B A-1	Fair Average	
GHOST CHASERS [5112] G. I. Jane [5012]	Mono. Lippert RKO MGM UA	Leo Gorcy-Huntz Hall Jean Porter-Tom Neal Groucho-Marx-Maria Wilson Van Johnson-Warner Anderson George O'Brien, Sheila Ryan Mitzi Gaynor-Dale Robertson David Farrar-Ann Blyth Joan Crawford-Frank Lovejoy Dennis Price-Jack Hawkins Mario Lanza-Ann Blyth Linda Darnell-Rory Calhoun (reissue)	Apr. 29, '51 July 6, '51 Sept. 29, '51 May 25, '51 Sept. 14, '51 Oct., '51 Oct., '51 May 19, '51 Nov. 2, '51 Apr., '51 July 15, '51	69m 62m 92m 56m 56m 77m 107m 109m 96m 96m	June 23 Aug. 11 Mar. 31 Sept. 15 Apr. 14 Sept. 15 Apr. 14 Apr. 21 June 9, '45	906 975 783	AY	A-1 A-2	Good Good
Girl in Every Port, A Go for Broke [129]* Gold Raiders	20th-Fox Univ. WB	George O'Brien, Sheila Ryan Mitzi Gaynor-Dale Robertson David Farrar-Ann Blyth Joan Crawford-Frank Lovejoy Dennis Price-Jack Hawkins Mario Lanza-Ann Blyth Linda Darnell-Rory Calhoun (reissue)	Sept. 29, '51 May 25, '51 Sept. 14, '51 Oct., '51 Oct., '51 May 19, '51 Nov. 2, '51 Apr., '51 July 15, '51	56m 77m 107m 96m	Mar. 31 Sept. 15 Apr. 14 Apr. 21 June 9, '45	783	AY	A-1 A-2	Excellent Very Good
Golden Girl (color) Golden Horde, The (color) [134]	20th-Fox Univ.	Leo Gorcy-Huntz Hall	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Goodbye, My Fancy [024]	RKO	Jean Porter-Tom Neal	July 6, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great Adventure [5021]	Lippert	Groucho-Marx-Maria Wilson	Sept. 29, '51	97m					
Great Caruso, The (color) [127]*	MGM	Van Johnson-Warner Anderson	May 25, '51	78m					
Great John L., The	Astor	George O'Brien, Sheila Ryan	Sept. 14, '51	56m					
Great Missouri Raid, The (5013)	Para. Univ.	Mitzi Gaynor-Dale Robertson	Oct., '51	77m					
(color)	Realist	David Farrar-Ann Blyth	Oct., '51	107m					
Groom Wore Spurs, The [114]	Stratford	Joan Crawford-Frank Lovejoy	May 19, '51	97m					
Guerrillas of the Underground	RKO	Dennis Price-Jack Hawkins	Nov. 2, '51	78m					
Guilt Is My Shadow (Brit.)		Mario Lanza-Ann Blyth	Apr., '51	109m					
Gun Play [120]		Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m					
Guy Who Came Back, The (formerly Just One More Chance) [118]	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	A-1	Fair
Gypsy Fury (formerly Wind Is My Lover) (Swed.) [5192]	Mono.	Vivica Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	[S]406	A	B	Good
HALF Angel (color) [116]*	20th-Fox RKO	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Half Breed (color)		Robert Young-Janis Carter	Nov. 3, '51						
Happy Go Lovely (color) [262] (Brit.)	RKO	David Niven-Vera-Ellen	July 18, '51	88m	June 16	886	AY	A-2	Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) [119]	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861	AY	A-2	Very Good
Harem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	[S]722	AY	A-2	Very Good
Havana Rose [5124]	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042			
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Heart of the Rockies [5042]	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784	AYC	A-1	Good
Her First Romance [358]	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Her Panelled Door (Brit.)	Souvaine	Phyllis Calvert-Edward Underdown	Aug. 27, '51	84m	Sept. 8	1006			
Here Comes the Groom [5101]	Para.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921	AYC	A-2	Very Good
Highly Dangerous [5029]	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	83m					
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Aug. 12, '51	83m	Aug. 25	990			
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1, '51	63m					
Hills of Ireland (color)	World Travel	Documentary Travologue	May 21, '51	60m	June 2	870			
Hills of Utah [356]	Col.	Gene Autry-Donna Martell	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman [201]	RKO	Robert Mitchum-Jane Russell	July 25, '51	120m	July 21	938	A	B	Very Good
Hollywood Story [124]	Univ.	Richard Conte-Julie Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Story, The (formerly Headline Story) [128]	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Honeysuckle (color) [5124]	Rep.	Judy Canova-Eddie Foy, Jr.	Not Set		Aug. 18	[S]982			
Hoodlum, The	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Horse (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hotel Sahara (Brit.)		Yvonne De Carlo, Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014		B	Fair
House on Telegraph Hill [117]	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hurricane Island (color) [349]	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922	AYC	A-1	Fair
I CAN Get It for You Wholesale [111]	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was a Communist for the F.B.I.*	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-2	Average
I Was an American Spy (AA-19) [023]	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784		A-2	Average
I'd Climb the Highest Mountain [105]	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
In Old Andalucia [5043]	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	842	AYC	A-1	Good
Inside Straight [123]	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
Inside the Walls of Folsom Prison [026]	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Insurance Investigator [5026]	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906		A-2	Good
Iron, Man, The [130]	Univ.	Jeff Chandler-Evelyn Keyes	Aug., '51	82m	July 7	922	A	A-2	Good
It's Only Money	RKO	Frank Sinatra-Jane Russell	Oct. 27, '51						
JESSE James [color] [057]	20th-Fox	Tyrone Power-Henry Fonda (reissue)	July, '51	106m					
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51						
Jim Thorpe-All American [101]	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross [5118]	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034		A-2	Good
Journey Into Light [132]	20th-Fox	Sterling Hayden-Viveca Lindfors	Oct., '51	87m	Sept. 1	998		A-2	Good
Jungle Headhunters (color) [177]	RKO	Amazon Expedition	June, '51	66m	May 12	846	AY	A-2	Good
KATIE Did It [122]	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2	Average
Kentucky (color) [150]	20th-Fox	Loretta Young-Richard Greene (reissue)	July, '51	96m	Feb. 24, '38				
Kentucky Jubilee [5007]	Lippert	Jerry Colonna-Jan Porter	May 18, '51	75m	June 30	913		A-2	Average
Kind Lady [134]	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905	AY	A-2	Very Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
Kon-Tiki [173]	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
LADY and the Bandit, The [337] (formerly Dick Turpin's Ride)	Col. Univ.	Louis Hayward-Patricia Medina	Sept., '51	79m	Aug. 11	974	AY	A-2	Good
Lady from Texas, The (color)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033		A-1	Good
Las Vegas Story	RKO	Jane Russell-Victor Mature	Nov. 17, '51						
Last Outpost, The (color) (formerly New Guinea Gold) [5020]	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1	Good
Law and the Lady, The (formerly The Law and Lady Lovery) [136]	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	July 21	938	A	A-2	Very Good

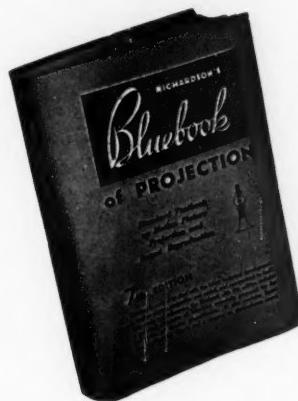
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Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Feb. 24,'51	60m	Dec. 30	642	AY		Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28,'51	91m	Mar. 17	758	AY	B	Excellent
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr.,'51	68m	Aug. 4	966	A-1	A-1	Very Good
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29,'51	68m					
Let's Make It Legal	20th-Fox	Claudette Colbert-Macdonald Carey	Nov.,'51						
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb.,'51	68m	Apr. 20,'40	30			
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10,'51	91m	Feb. 24	721	AY	A-2	Good
Lili Marlene (203) (Brit.)	RKO	Lisa Daniely-Hugh McDermott	July,'51	75m	July 28	946	AY	B	Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25,'51	75m	Apr. 21	(S)811			
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept.,'51	82m	Aug. 4	965	A	B	Good
Little Giant	Realart	Abbott and Costello	(reissue) June 1,'51	91m	Mar. 2, 46				
Little Big Horn (5003)	UA	John Ireland-Lloyd Bridges	June 18,'51	85m	June 2	869		A-2	Very Good
Long Dark Hall, The (Brit.)	Col.	Rex Harrison-Lilli Palmer	Apr. 10,'51	86m	Mar. 10	750	AY	A-2	Good
Lorna Doone (color) (336)	Lippert	Barbara Hale-Richard Greene	June,'51	84m	May 26	862	A	A-2	Good
Lost Continent (5004)	Rep.	Cesar Romero-Hillary Brooke	Aug. 17,'51	85m	July 28	946		A-1	Average
Lost Planet Airmen (5031)		Tristram Coffin-Mae Clarke	July 25,'51	65m					
Lucky Nick Cain [formerly High Stakes] (108)	20th-Fox	George Raft-Coleen Gray	Mar.,'51	87m	Feb. 10	706	AY	A-2	Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24,'51	92m	Mar. 17	757	AY	A-2	Very Good
M (347)	Col.	David Wayne-Howard Da Silva	Mar.,'51	88m	Mar. 3	741	A	B	Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr.,'51	81m	Mar. 24	765		A-1	Very Good
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17,'51	81m	June 2	(S)870			
Magic Carpet, The	Col.	Lucille Ball-John Agar	Oct.,'51	84m	Sept. 29	1042	A-1	Good	
Magic Face, The	Col.	Luther Adler-Patricia Knight	Aug. 8,'51	89m	Aug. 11	974	B	Fair	
Magnet, The (181)	Univ.	Stephen Murray-Kay Walsh	Feb.,'51	78m	Mar. 10	750	AYC	A-1	Fair
Magnificent Yankees, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9,'51	88m	Nov. 18	569	AYC	A-1	Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27,'51	70m	Mar. 17	758	AY	A-1	Good
Man from Sonora (5141)	Mono.	Johnny "Mack" Brown	Mar. 11,'51	54m	May 12	(S)846	A-1		
Man of Two Worlds	20th-Fox	Tyrone Power-Anne Blyth	Nov.,'51						
Man With a Cloak	MGM	Joseph Cotten-Barbara Stanwyck	Oct.,'51						
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8,'51	75m	May 19	853	A	B	Very Good
Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11,'51	72m	July 14	920			
Mark of the Renegades (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug. 8,'51	81m	July 28	945	AY	A-2	Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jodi Lawrence	July,'51	83m	June 30	913	AYC	A-1	Good
Maze of the Dragon (5013)	Lippert	Richard Travis-Shelley Ryan	Mar. 17,'51	55m	July 14	(S)930	A-2		
Massacre in the Orient	Realart	Leo Carrillo-Turhan Bey	(reissue) May 15,'51	60m					
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24,'51	101m	Jan. 13	661	AYC	B	Excellent
Medium, The	Transfilm	Mario Powers-A. M. Alberghetti	Not Set	85m	Sept. 15	1013	A-2	Excellent	
Meet Me After the Show (C) (125)	20th-Fox	Betty Grable-Macdonald Carey	Aug.,'51	86m	Aug. 4	965	AYC	B	Very Good
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey (reissue)	May 15,'51	70m					
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Steve Flagg	May 30,'51	60m	June 2	869	A	A-2	Fair
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept.,'51	91m	Aug. 4	965	AY	B	Very Good
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23,'51	60m	Mar. 24	766	A-2	Fair	
Mr. Ace	Astor	George Raft-Sylvia Sidney (reissue)	June 15,'51	85m	Aug. 31, 46				
Mr. Peek-a-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21,'51	74m	Sept. 22	1033	A-2	Very Good	
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Doolan	Sept. 21,'51	76m	Aug. 18	982	AY	A-2	Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifton Webb-Joanne Dru	Aug.,'51	87m	July 28	945	AY	A-2	Excellent
Mr. Imperium (color) (203)	MGM	Lena Turner-Ezio Pinza	Sept.,'51	87m	May 12	845	AY	A-2	Fair
Mob, The	Col.	Broderick Crawford-Betty Buehler	Oct.,'51	87m	Sept. 8	1006	A-2	Good	
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Philip Loeb	Apr.,'51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24,'51	51m	July 28	(S)947	A-1		
Murder Without Crime	Stratford	Dennis Price-Jean Dowling	May 25,'51	80m			B		
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14,'51	81m	Mar. 31	784	A	B	Good
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June,'51	89m	Aug. 10, 43				
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15,'51	82m	Feb. 10	706			
My True Story (308)	Col.	Helen Walker-Willard Parker	Mar.,'51	67m	Mar. 10	750	A	A-2	Fair
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb.,'51	76m					Good
NATIVE Son	Classic	Jean Wallace-Richard Wright	June 18,'51	95m	June 23	906			
Naughty Arielle (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9,'51	86m	May 19	853	B	Good	
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Mar. 4,'51	61m	Feb. 24	721	AYC	A-1	Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27,'51	58m	Apr. 28	(S)818	A	A-2	
Never Trust a Gambler (326)	Col.	Dane Clark-Cathy O'Donnell	Aug.,'51	79m					
New Mexico	UA	Les Ayres-Marilyn Maxwell	Aug. 24,'51	76m	Dec. 30	(S)644	AYC	A-2	
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8,'51	86m	May 19	853	A	A-2	Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28,'51	60m	Apr. 7	794	A-2	Average	
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct.,'51	98m	July 21	937	A-2	Very Good	
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb.,'51	92m	Mar. 3	742	C	Poor	
No Place for Jennifer (Brit.)	Stratford	Rosamund John-Leo Glenn	June 22,'51	89m	Aug. 4	966	B	Fair	
No Questions Asked (132)	MGM	Ariene Dahl-Barry Sullivan	June 15,'51	81m	June 16	887	B	Good	
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7,'51	77m	Sept. 1	998	A-2	Fair	
Odette (Br.)	UA	Anna Neagle-Trevor Howard	May 15,'51	105m	Jan. 6	653	A	Very Good	
Of Men and Music	20th-Fox	Concert Package	Mar.,'51	85m	Nov. 25	590	AYC	A-1	Very Good
Oh! Susanna (color)	Rep.	Rod Cameron-Adrian Booth	Mar. 28,'51	90m	Mar. 17	758	AY	A-2	Good
(formerly The Goldentide) (5008)	Mono.	Johnny Mack Brown	Aug. 19,'51	92m			A-1		
Oklahoma Justice (5144)	UA	Robert Newton-Alec Guinness	Apr. 27,'51	105m	May 5	825	AY	A-2	Excellent
Oliver Twist (Brit.) (828)	UA	Robert Ryan-Ida Lupino	Aug.,'51		Nov. 4	(S)554			
On Dangerous Ground (formerly Dark Highway)	RKO	Doris Day-Gordon MacRae	July 28,'51	95m	July 14	929	AYC	A-1	Very Good
On Moonlight Bay (color) (029)*	WB	Joan Evans-Melvyn Douglas	July,'51	78m	July 28	945	AY	A-2	Good
On the Loose (202)	RKO	Danny Kaye-Gene Tierney	May,'51	90m	Apr. 28	818	AYC	B	Excellent
On the Riviera (color) (115)*	20th-Fox	Gregory Peck-Barbara Peyton	Apr. 21,'51	105m	Mar. 10	749	AY	A-2	Good

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Operation Pacific (013)* Operation X (333) (Brit.)	WB Col.	John Wayne-Patricia Neal Edward G. Robinson-Peggy Cummins	Jan. 27, '51 Feb., '51	109m 79m	Jan. 13 Dec. 23	661 634	AYC A	B A-2	Very Good Average
PAINTED Hills (color) (125) Painting the Clouds With Sunshine (color) (105)	MGM	Lassie-Bruce Cowling-Cary Gray	May 4, '51	69m	Mar. 24	765	AYC	A-1	Good
Pandora and the Flying Dutchman (C) (Brit.)	WB	Dennis Morgan-Virginia Mayo	Oct. 10, '51	87m	Sept. 8	1005		A-2	Very Good
Pardon My French (French) Passage West (color) (5022)	MGM UA Para.	James Mason-Ava Gardner Merle Oberon-Paul Henreid John Payne-Arlene Whelan	Nov., '51 Aug. 10, '51 July, '51	123m 81m 80m	Apr. 14 Sept. 8 May 26	(S) 803 1007 861	AY AY	B A-2	Fair Very Good
Payment on Demand (formerly Story of a Divorce (171)* Peking Express (5024)	RKO Para. MGM	Bette Davis-Barry Sullivan Joseph Cotten, Corinne Calvet Spencer Tracy-Diana Lynn	Feb., '51 Aug., '51 Sept., '51	90m 90m 102m	Feb. 24 June 23 Aug. 25	722 905 989	A AY	B A-2	Excellent Good
People Against O'Hara (201) People Will Talk (126) Pickup	20th-Fox Col.	Cary Grant-Jeanne Crain Beverly Michaels-Hugo Haas Hugh Beaumont-Richard Travis	Sept., '51 Aug., '51 May 11, '51	110m 78m 57m	Aug. 18 July 21 May 19	981 938 854	A A AY	B B B	Excellent Very Good Good
Pier 23 (5018) Pistol Harvest (205)	RKO Para. Univ.	Tim Holt M. Cliff-E. Taylor-S. Winters Bonar Colleano-Rene Asherson	Sept., '51 Sept., '51 Sept., '51	60m 122m 86m	July 28 July 21 Aug. 11	946 937 974	A AY	A-1 A-2	Average Excellent
Place in the Sun, A (5102) Pool of London (Brit.) (183)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m					
Portrait of Clare (Brit.) Present Arms (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51						
Pride of Maryland (5023) Prince Who Was a Thief, The (color) (126)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prison Break	Univ.								
Private Snuffy Smith	Realart	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	AY	A-2	Good
Prowler, The	Astor	Barion MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38				
QUEBEC (5017) (color)	UA	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m					
RACKET, The	Para.	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good
Raton Pass (021)	RKO	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good
Rawhide (113)	WB	Robert Mitchum-Lizbeth Scott	Sept., '51						
Red Badge of Courage, The (204)	20th-Fox	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good
Red Shoes, The (color) (Brit.)	MGM	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-2	Very Good
Redhead and the Cowboy, The (5015)	Para.	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	A	A-1	Good
Reluctant Widow, The	Fine Arts	Moira Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23	4357	AY	B	Excellent
Reunion in Reno	Univ.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-2	Average
Revenue Agent (312)	Col.	Jean Kent-Guy Rolfe	Sept., '51	86m	Sept. 15	1014	A	B	Good
Return of Frank James (color) (058)	20th-Fox	Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A		
Rhubarb (5103)	Para.	Douglas Kennedy-Jean Willes	Feb., '51	72m	Dec. 9	806	AY	A-2	Good
Rhythm Inn (5115)	Mono.	Henry Fonda-Gene Tierney (reissue)	July, '51	92m					
Rich, Young and Pretty (color) (138)	MGM	Ray Milland-Jan Sterling	Sept., '51	95m	Aug. 4	965	AYC	A-2	Very Good
Ridin' the Outlaw Trail (364)	Col.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706	AY	A-2	Good
River, The (color)	UA	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	AY	A-2	Very Good
Roadblock (204)	RKO	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714	AYC	A-1	Good
Roaring City (5016)	Lippert	Radha-Emmond Knight	Sept. 10, '51	99m	Sept. 8	1006	AYC	A-2	Good
Rodeo King and the Senorita (5053)	Rep.	Charles McGraw-Joan Dixon	Not Set	73m	July 28	945	A	A-2	Good
Rough Riders of Durango (5058)	Rep.	Hugh Beaumont-Richard Travis	May 4, '51	60m	Sept. 22	1034	B	Fair	
Royal Wedding (color) (121)*	MGM	Rex Allen	July 15, '51	67m	July 28	946	AYC	A-2	Fair
SADDLE Legion (117)	RKO	Allan "Rocky" Lane-Alene Towne	Jan. 30, '51	60m	Feb. 10	706	AYC	A-1	Fair
St. Benny the Dip	UA	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
Salerno Beachhead (formerly Wall in the Sun)	Realart	Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AYC	A-1	Good
Samson and Delilah (color)* (5010)	Para.	Dick Haymes-Nina Foch	Aug. 24, '51	80m	June 30	913	AY	A-2	Good
Santa Fe (color) (330)	Col.	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			
Saturday's Hero (for, The Hero) (318)	Col.	H. Lamar-V. Maturé-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	A-2	Excellent
Savage Drums (5001)	Lippert	Randolph Scott-Jane Carter	Apr., '51	89m	Apr. 28	817	AYC	A-1	Good
Scarf, The	UA	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989	AY	A-2	Excellent
See Hornet	Rep.	Sabu-Lita Baron	June 22, '51	70m	July 14	930	A	A-1	Average
Sealed Cargo (118)	RKO	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A	A-2	Good
Second Woman, The	UA	Rod Cameron-Adèle Mara	Not Set	84m	Sept. 29	1042	A	B	Good
Secret Confessions of a Model	Realart	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1	Very Good
Secret of Convict Lake, The (123)	20th-Fox	Robert Young-Betty Drake	Mar. 16, '51	78m	Jan. 27	690	AY	A-2	Very Good
Secrets of a Sinner	Realart	D. Darrion-D. Fairbanks, Jr. (reissue)	Aug., '51	63m	June 30	913	A	B	Very Good
Secrets of Monte Carlo (5030)	Rep.	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Very Good
September Affair (5012)	Para.	Madge Evans-John Boles (reissue)	Mar., '51	63m	June 30	913	A	B	Very Good
Show Boat (color) (135)*	MGM	Warren Douglas-Lois Lane	June 20, '51	60m	June 23	907	A	B	Fair
Silver Canyon (355)	Col.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	B	Very Good
Silver City (color)	Para.	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Silver City Bonanza (5051)	Rep.	Gene Autry-Pat Buttram	June, '51	70m	June 23	906	AY	A-1	Good
Sirocco (348)	Col.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	B	Good
Skipalong Rosebloom	UA	Red Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	AY	A-1	Good
Sky High (5024)	Lippert	Humphrey Bogart-Marlene Dietrich	July, '51	98m	June 9	878	A	B	Good
Slaughter Trail (color)	RKO	Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862	A	A-1	Fair
Smoky (color) (043)	20th-Fox	Sid Melton-Mara Lynn	Oct. 19, '51						
Smuggler's Gold (315)	Col.	Brian Donlevy-Virginia Grey (reissue)	Oct., '51	87m					
Smuggler's Island (color) (121)	Univ.	Victor Jory-Irene Bentley	May, '51	64m	May 5	326	A	A-1	Good
Snake River Desperadoes (366)	Col.	Cameron Mitchell-Amanda Blake	May, '51	75m	Apr. 14	802	AY	B	Good
So Long at the Fair (Brit.)	Col.	Jeff Chandler-Evelyn Keyes	May, '51	54m	May 12	846	AYC	A-1	Fair
Soldiers Three (126)	UA	Charles Starrett-Smiley Burnette	Mar. 29, '51	85m	Jan. 27	690	AY	A-2	Good
Something to Live For (5105)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good
South of Caliente	Rep.	Joan Fontaine-Ray Milland	Oct., '51						
Spoilers of the Plains (5041)	Rep.	Not Set	May, '51						
Stagecoach Driver (5153)	Rep.	Roy Rogers-Dale Evans	Feb. 5, '51	68m	Aug. 11	(S) 975			
Stardust and Sweet Music (torm. Calendar Girl) (5029)	Mono.	Roy Rogers-Penny Edwards	July, '51	52m	Feb. 10	706	AYC	A-1	Fair
Steel Helmet, The (5006)	Lippert	Johnny Mack Brown	July 15, '51						
Stop That Cab (5041)	Lippert	William Marshall-Gail Patrick	June 15, '51	60m					
Storm Over Bengal (579)	Rep.	Gene Evans-Stella Brodie	Feb. 2, '51	84m	Jan. 6	653	AYC	A-2	Excellent
		Sid Melton-Iris Adrian	Mar. 31, '51	60m	July 14	(S) 930		A-1	
		P. Knowles-Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38				

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	L. of D.	Herald Review
				(S)=synopsis	Issue Page			
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10,'51	91m	Dec. 9 605	A	A-2	Excellent
Strangers on a Train (027)*	WB	Farley Granger-Ruth Roman	June 30,'51	101m	June 15 885	A	B	Excellent
Streetcar Named Desire, A (104)	WB	Vivien Leigh-Marlon Brando	Sept. 29,'51	125m	June 16 885	A	B	Excellent
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6,'51	95m	July 7 922	A	B	Very Good
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug.,'51	85m	Aug. 11 974	AY	A-2	Good
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov.,'51	87m	Sept. 1 998	AY	A-2	Good
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10,'51	80m	Feb. 3 697	AY	A-2	Good
Sunny Side of the Street (color)	Col.	Frankie Laine-Tony Arden	Sept.'51	71m	Sept. 1 998	AY	A-1	Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 16,'51					
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar.,'51	80m	Mar. 17 758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)*	20th-Fox	Jeanne Crain-Jean Peters	July,'51	93m	June 16 887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lopert	Moira Shearer-Robert Helpmann	Nov. 30,'51	138m	Apr. 7 793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatchett	Aug.,'51	78m	Aug. 4 966	AYC	A-1	Good
Tall Target, The (139)	MGM	Dick Powell-Paul Raymond	Sept. 15,'51					
Tanks Are Coming, The	WB	Steve Cochran-Marie Aldon	Nov. 17,'51					
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb.,'51	90m	Jan. 27 690	AYC	A-1	Good
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10,'51	79m	Mar. 24 766	AYC	A-1	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27,'51	105m	Mar. 10 750	AYC	A-2	Good
Texans Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar.,'51	70m	Mar. 10 750	AYC	A-1	Good
Texas Carnival (color)	MGM	Esther Williams-Howard Keel	Oct.,'51	77m	Sept. 15 1013	A	A-2	Very Good
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June,'51	74m	June 9 878	A	A-1	Good
That's My Boy (5026)*	Para.	Dean Martin-Jerry Lewis	Aug.,'51	98m	June 16 886	AY	A-2	Very Good
They Were Not Divided	UA	Edward Underdown-Ralph Clanton	May 19,'51	91m	May 19 854		Fair	
Thing, The (174)*	RKO	Kenneth Tobey-Margaret Sheridan	Apr.,'51	87m	Apr. 7 793	A	A-2	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb.,'51	85m	Jan. 27 689	A	B	Excellent
This Is Korea (color)	Rep.	Documentary	Aug. 10,'51	50m	Sept. 1 997		A-1	Excellent
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9,'51	90m	Feb. 10 705	AYC	A-2	Good
Three Steps North	UA	Lloyd Bridges-Lee Padovani	June 15,'51	85m	July 7 922	A	A-2	Good
Thunder in God's Country (5052)	Rep.	Rex Allen-Mary Ellen Kay	Apr. 8,'51	67m	Apr. 21 810	AYC	A-1	Good
Thunder on the Hill (133)	Univ.	Claudette Colbert-Anne Blyth	Sept.,'51	84m	Aug. 11 973	AY	A-2	Good
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowall-Preston Foster (reissue)	June 1,'51	78m	Feb. 3, '45 810	AY	B	Good
Time of Their Lives	Realart	Abbott and Costello (reissue)	June 1,'51	82m	Aug. 17, '46 662	AYC	A-1	Excellent
Tokyo File 212 (175)	RKO	Florence Marly-Robert Payton	May, '51	84m	Apr. 21 810	AY	B	Fair
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13 662	AYC	A-1	Good
Tomorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochran	Sept. 22,'51	90m	Aug. 11 973	A	A-2	Very Good
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14,'51	90m	May 26 862	A		Very Good
Too Young to Kiss	MGM	Van Johnson-June Allyson	Nov., '51	91m				
Trio (Brit.) (5030)	Para.	J. Hayter-N. Patrick-J. Simmons	June, '51	91m	Oct. 14 517	AY	A-2	Excellent
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4,'51	92m	Dec. 9 605	A	A-2	Excellent
Two Dollar Bettor	Realart	John Litel-Marie Windsor	Sept. 15,'51	77m				
Two Gals and a Guy	UA	Janis Paige-Robert Alde	Aug. 31,'51	70m	June 23 906	A	A-2	Fair
Two of a Kind (350)	Col.	Lizabeth Scott-Edmond O'Brien	July,'51	75m	June 23 905	A	B	Good
Two Tickets to Broadway (color)	RKO	Tony Martin-Janet Leigh	Oct. 13,'51					
UNKNOWN Man, The (form. Behind the Law)	MGM	Walter Pidgeon-Ann Harding	Not Set	60m	June 30 (S)914			
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26,'51					
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr.,'51	92m	Mar. 3 741	AYC	A-1	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr.,'51	102m	Feb. 17 713	AY	B	Excellent
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20,'51					
Vengeance Trail	Mono.	Bill Elliott-Peggy Stewart	Not Set					
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16,'51	82m	Feb. 3 697	AY	A-2	Very Good
Vicious Years, The (5191)	Mono.	Tommy Cook-Ger Moore	Feb. 18,'51	81m	Apr. 21 (S)811		A-2	
Virginia City (018)	WB	Errol Flynn-H. Bogart (reissue)	Mar. 17,'51	121m	Mar. 23, '40 42			
Volcano (Ital.)	UA	Anna Magnani-Geraldine Brooks	May 1,'51	110m	Feb. 17 (S)714	A	B	
WANTED: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9,'51					
Warden of the Big House	Realart	V. McLaglen-Jackie Cooper (reissue)	June 15,'51	78m				
Warpath (color) (5025)	Para.	Edmund O'Brien-Dean Jagger	Aug., '51	95m	June 2 869	AY	A-2	Very Good
Well, The	UA	Henry Morgan, Barry Kelly	Sept. 10,'51	85m	Sept. 8 1005	AY	A-2	Excellent
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15,'51	60m	May 19 855	AY	A-1	Good
Westward the Women	MGM	Robert Taylor-Denise Darcel	Nov., '51					
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20,'51	90m	Apr. 14 801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	Jon Hall-Mary Castle	May,'51	78m	May 12 846	AY	A-2	Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	81m	Sept. 1 998		A-2	Very Good
Whirlwind (354)	Col.	Gene Autry-Gail Davis	Apr., '51	70m	Apr. 7 793	AYC	A-1	Good
Whistle at Eaton Falls, The	Col.	Lloyd Bridges-Dorothy Gish	Aug., '51	96m	Aug. 4 966	AY	A-1	Very Good
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28,'51	98m	Sept. 8 1006		A-2	Very Good
YANK in Korea, A (346)	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17 713	AY	A-1	Average
Yellowfin (formerly Bluefin)	Mono.	Wayne Morris-Adrian Booth	Oct. 7,'51					
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13,'51					
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25 989	AYC	A-1	Good
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	Mar. 3 743	AY	A-2	Very Good
Yukon Manhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 12,'51				A-1	

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